

SCHOLASTIC

Teacher EDITION

Practical English

SEPTEMBER 22, 1948

"Practice Makes Perfect"
Workbook Section



EDITORIAL PROGRAM FOR FIRST SEMESTER, 1948-49

| DATE | MAJOR ARTICLE | "HOW TO —" | READING | LETTER PERFECT |
|----------|---|---|------------------------|----------------------------------|
| Sept. 22 | Leadership | Use the Library (The Dewey System) Use Card Catalogue | Phrases | Student Contest |
| Sept. 29 | Classroom Organization Parliamentary Procedure | Use Encyclopedias | Sentences | Salutations and Closings |
| Oct. 6 | Classroom Listening | Use Readers' Guide | Paragraphs | Set-up of Business Letter |
| Oct. 13 | Vocabulary Building | Use Almanacs, Atlases, Maps, etc. | Details | Addressing Envelopes |
| Oct. 20 | Expressing Yourself | Use Biographical Sources | Organizing Ideas | Social Letters |
| Oct. 27 | Round-table Discussion | Use the Dictionary | Summarizing Ideas | Social Letters |
| Nov. 3 | Writing Skills (for Book Week) | Use the Dictionary | Reading with a Purpose | Student Contest |
| Nov. 10 | Writing Book Reports | Quiz on Library Unit | Rapid Reading | Letters of Information |
| Nov. 17 | | | Skimming | Answering Letters of Information |

Thanksgiving Week — No Issue

| | | | | |
|---------|-----------------------------|--------------------------|-------------------|----------------------|
| Dec. 1 | Introductions, Conversation | Tell a Story or Anecdote | Studying | Letters of Order |
| Dec. 8 | Dining at a Restaurant | Pronounce Foreign Words | Critical Reading | Letters of Complaint |
| Dec. 15 | Planning a Party | Play Word Games | Facts and Opinion | Social Letters |

Christmas Vacation — No Issues

| | | | | |
|---------|--------------------------------------|---------------------|------------------------|------------------|
| Jan. 5 | Writing Speeches | Take Notes | Author's Point-of-View | Student Contest |
| Jan. 12 | Making Speeches, Study Announcements | Take a Test or Exam | Generalizations | Telegrams |
| Jan. 19 | Giving and Taking Directions | Inferences | | Filling in Forms |

Personal and
Vocational Guidance
Critical Judgment and
Straight Thinking

Practical English — the magazine that brings *zest* into the teaching of

Reading

Writing

Speaking

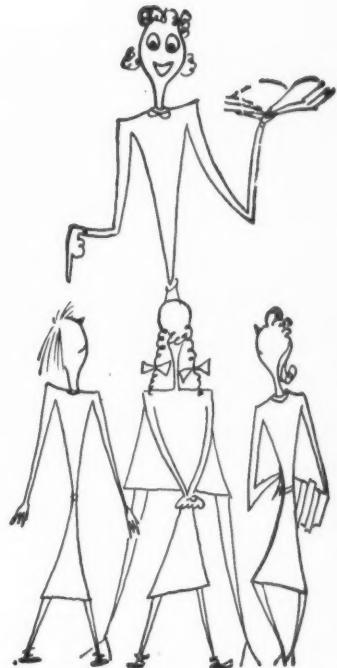
Listening

plus

Business and Office Practice

Straight Thinking

Personal and Vocational Guidance



with

ESPECIALLY-PREPARED TEACHING AIDS

WEEKLY LESSON PLANS: Included in your special Teacher Edition desk copy. (See page 11-T, this issue.)

PEQ (Practical English Quiz) KIT: With every group subscription, a classroom kit to be used in connection with "Practice Makes Perfect," the weekly workbook section. No extra charge. Kit includes chart for individual student's scores; 10 PEQ buttons for "improved awards"; 2 Certificates of Merit for semester awards to the two highest scorers in the class.

"PRACTICE MAKES PERFECT" WORKBOOK: With every group of 5 or more annual subscriptions, a 64-page workbook for each student subscriber at no extra charge. Includes material on grammar, spelling, punctuation, usage, and vocabulary-building — with twelve crossword puzzles!

Teachers Say*:

"My pupils can hardly wait for these magazines to arrive each week. They jokingly refer to the letters 'P.E.' as a synonym for Painless Education." —Teacher, Atlanta, Georgia.

"Your magazine surpasses any other English magazine in student appeal and value." —Teacher, Eaton Rapids, Michigan.

"I can't begin to tell you how valuable a teaching aid P.E. has been to me. It has enriched my special remedial classes to a degree of which even these 'slow' pupils are keenly aware." —Teacher, Long Island City, New York.

Students Say*:

"I think P.E. is just super! It couldn't be expressed more plainly. I've had it for one year and I learned more than in any other two years put together." —Student, Irene, South Dakota.

"'Letter Perfect' has helped me in business English more than my text book." —Student, Chicago, Ill.

"This is my second year in senior high school. I've never read a magazine that helped me so much as Practical English — particularly the 'Practice Makes Perfect' section." —Student, San Diego, California.

* All quotes used are spontaneous, unsolicited comments from teachers and students who have used the magazine in their classrooms. Originals on file.

Editorial Program for the Year

As Planned by Editorial Advisory Board and Staff

In the latter part of May, 1948, the editors of *Practical English* met with the magazine's Editorial Advisory Board (see photo at right) and planned the contents of the magazine for the current school year. On our front cover is a complete schedule of the Major Articles, the "How to —" series, the Reading series, and "Letter Perfect" for the first semester. Other regular features include:



OUR 1947-48 EDITORIAL ADVISORY BOARD AT WORK: (From left to right) Miss Beatrice Hodgins, Supervisor of English, Vocational High Schools Division, New York City; Miss Marcella Lawler, State Department of Education, Olympia, Wash.; Dr. Earle T. Hawkins, President, State Teachers College, Towson, Md.; Miss Genevieve Riddle, Senior High School, New Castle, Pa.; Dr. William R. Wood, Head of English Department, Evanston (Ill.) Township High School; and Miss Margaret Hauser, Editor of *Practical English*.

The four-page Workbook Section, "Practice Makes Perfect," is a popular weekly feature, offering a planned program for the teaching of the rudiments of grammar, spelling, punctuation, usage, vocabulary building (a bi-weekly crossword puzzle and other word-building exercises), and pronunciation, as well as survey and progress tests. The workbook includes "How's That Again?," in which Slim Syntax answers student questions on grammar, usage, etc. "Practice Makes Perfect" is placed in the center fold of the magazine so that it can be easily removed as a unit.

A PEQ (*Practical English Quiz*) Kit is provided at no extra charge with every group subscription.

Practice Makes Perfect

Editorials

Program Material

In this issue the editorial page is used to introduce *Practical English*'s staff to its readers. Hereafter, the weekly editorials will offer inspiration and guidance through "Success-Story" interviews presenting the mottos of well-known people. Next Week: "Think It Through First," by Glenn L. Martin, prominent airplane manufacturer. For the October 6 issue: "Getting Along with People — the Most Important Thing in Life," by Eleanor Roosevelt.

Program material — radio and short plays, forum discussions, problem stories, etc. — is included whenever space permits. Next week: a *Boy dates Girl* radio script, suitable for classroom production.

Critical Judgment Series

William D. Boutwell, editor of *Scholastic Teacher* (monthly), is the author of a series of eight articles on the movies especially for *Practical English*. In order to give students yardsticks for the critical evaluation of movies, Mr. Boutwell spent a month in Hollywood this summer interviewing movie directors, producers, actors, cameramen, art directors, writers, and other technical workers. The movie series will be followed by units on magazines, books, radio programs, and newspapers.

Straight Thinking

"Learn to Think — Straight" is a weekly series of articles in elementary logic dealing with problems of propaganda analysis and reasoning. Each article includes down-to-earth illustrations and exercises taken from everyday experiences, the newspapers, and radio broadcasts.

Weekly Short Story

A story outstanding in reader appeal — adventure, sports, mystery, boy-girl, etc. — and notable for its literary merit will appear in each issue. Next week's story will be "The Lifeboat," an exciting chapter from *The Tattooed Man*, by Howard Pease, popular author of adventure fiction for young people.

Personal and Vocational Guidance

**Dear
Joe**

Each week Joe receives a cartoon-illustrated letter from one of his three girl correspondents. Jerry, a commercial high school graduate, describes the problems she now meets in the business world. Jane, a typical high school girl who recognizes her own shortcomings, discusses in a "non-preachy manner" manners in school and in public, good grooming, choice of clothes, personal cleanliness, punctuality, reliability, etc. Madcap Julie and her gang represent the viewpoint of the thoughtless teen-ager.

Vocational Guidance

Timely information on industries, the professions, small businesses, our system of distribution, apprenticeship training, as well as how to choose a career, how to get a part-time job, etc. appear in this series on vocational and educational guidance.

Boy dates Girl

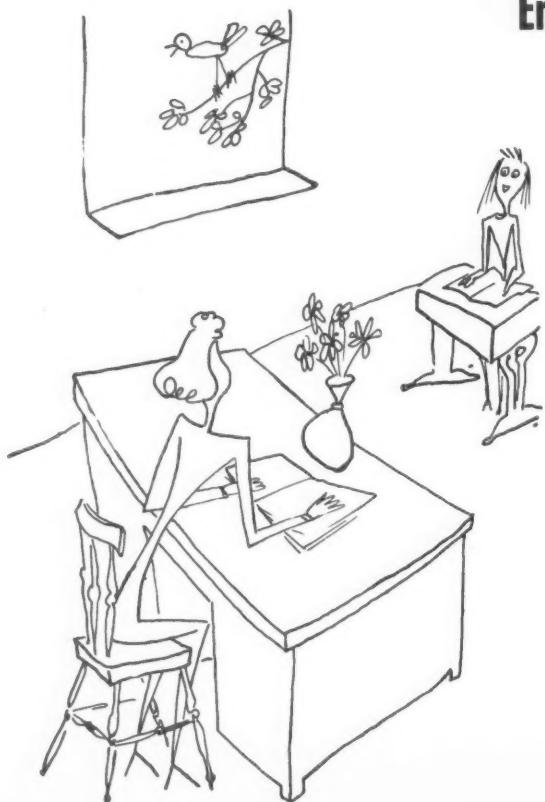
Gay Head edits this weekly department of personal and social guidance covering personal, family, and dating problems; manners, conduct, emotional growth, etc. About once a month this department plays "turnabout" — Gay Head asks the question and students are invited to write answers for a Jam Session. This student-written Jam Session will appear in the September 29 issue.

Problems in Living

Short stories and case histories involving problems in family life and in getting along with other people are a new feature — the basis for lively classroom discussion. See page 15 of this issue.

Entertainment

Regular departments on movies, humor, music, radio, sports, and books offer guidance in leisure-time activities. See Table of Contents.



This copy is a Teacher Edition copy of *Practical English*. The edition which the students receive begins immediately after page 12-T. Each week the teacher receives a free copy of the student magazine with special teacher pages bound around the outside of the student edition. The first issue each month is an expanded TEACHER EDITION of 24 or more pages, as is the case in this issue.

By JO
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Why I Decided to Join Scholastic

By JOHN W. STUDEBAKER

Vice-President and Chairman of Editorial Board, Scholastic Magazines. U. S. Commissioner of Education, 1934-1948.

WHEN I became U. S. Commissioner of Education in 1934, it was on "leave of absence" from the Superintendence of the Des Moines Public Schools. I had fully expected to remain in Washington only a year or two at most. That "year or two" stretched out into nearly fourteen years, full of challenge and accomplishment.

Why did I resign as United States Commissioner of Education to accept the position of Vice-President and Chairman of the Editorial Board of *Scholastic Magazines*? An answer to that question involves a number of considerations which I studied carefully before making a final decision. These considerations I share with you here.

I had for some time felt that the major aims for which I went to the U. S. Office of Education in 1934 had been achieved. There were other reasons, too. But primarily, I had been weighing various opportunities to serve young learners in the classroom as directly as possible. Of these opportunities, I considered the one offered by the *Scholastic* organization to hold the greatest possibilities for direct service to the largest number of young people in our elementary and secondary schools.

MY WHOLE professional life has been devoted to education as the one best hope of men and women to achieve a better world for themselves and for their children. With *Scholastic* I expect to be of practical service to teachers and school administrators in thousands of school systems of every state of the Union. My years of experience in education have convinced me that the best method of keeping the curriculum up-to-date and pointed at problems students must face is the use of that uniquely American instructional service, the classroom magazine.

In the classrooms of the United States are millions of American youth preparing for careers as useful citizens of this great republic. On the insights they gain and the wisdom they develop under the guidance of teachers will depend the future of this nation and, indeed, of the world. The school system which encourages the regular use of instructional materials that bring today's facts and tomorrow's problems

directly to the attention of the pupils is providing a much-needed vitality and reality to learning. When pupils read and discuss current information about contemporary affairs, they are developing understanding and attitudes essential to the American way of life.

History and English have long been educational staples. In the junior and senior high school curricula it has become standard practice to employ classroom magazines to tie the past and present together. First introduced several decades ago, the classroom magazine is a well-established aid to the

classroom. But let us be realistic. Teachers now do as much as possible within the limits of time and human endurance. So, to the conscientious and busy teacher, *Scholastic Magazines* offer a means by which fugitive but significant materials of contemporary life are selected and put in teachable form. The materials are edited to the reading abilities of pupils in different grades by especially trained editors and writers.

If you knew the members of the editorial staff, you would be deeply impressed with their skill in putting together words and pictures that help teachers teach. They, too, are educators. One of our advisers said to me after a recent meeting of the Advisory Council with the staff, "I have never seen before so fine a professional attitude in any commercial organization. I am genuinely impressed."

In *Scholastic Magazines*, the historical roots and parallels of current events are noted. Personalities in the news; the pros and cons of great issues; modern examples of literary skill; the practical, everyday uses of the English language; the best in motion pictures and books; persuasive advice on healthful living — all are brought within the purview of the pupils.

There is another consideration — cost. For the small sum of 3c to 5c a copy the student has his own personal periodical, designed according to his needs and those of his teacher.

These magazines find their way to the reading table in many homes. That means that *Scholastic Magazines* also help to carry the influence of the school to the entire family.

In the teacher edition — *Scholastic Teacher* — are testing devices and suggestions for stimulating pupils' interest.

THE POLICIES and editorial content of *Scholastic Magazines* have the professional guidance of well-known educators who serve on *Scholastic's* advisory boards. I look forward to working with these distinguished associates.

What these *Scholastic Magazines* offer is well-nigh indispensable to the teacher who takes seriously his responsibility for the development of good citizens who have learned to use sound judgment and who have acquired the language skills they need for communicating their thoughts.

At least, that's how it seems to me. And that's why I decided to join *Scholastic Magazines*!



Photo by Edward Moore
DR. STUDEBAKER (right) being welcomed into the Scholastic organization by Publisher Maurice R. Robinson (left), as Superintendent Harold C. Hunt of Chicago schools registers approval. Picture was taken in Scholastic offices, New York, during a meeting of Scholastic's National Advisory Council.

teacher and pupil. *Scholastic Magazine*, founded in 1920, has now expanded to five classroom magazines for different grade levels and purposes.*

With the aid of classroom magazines the teacher can show history and literature as a record of events and ideas, not of the past alone but as part of everyday life. The orientation must be always toward the present, since we seek to develop citizens for modern life rather than cloistered scholars. That orientation to the present cannot be achieved by textbooks alone, basically important as they are and however recent their adoption. The tempo of modern events is too swift. The best and most recent textbooks should be used, of course; but they need to be supplemented by a more flexible means of recording and reporting the current scene.

The mythical teacher with time to spare could conceivably assemble clippings, bring in magazines and newspapers from the newsstand, assign radio listening, and by other means bring the current of contemporary life into the

* Scholastic Magazines include: *Senior Scholastic*, *Literary Cavalcade*, *World Week*, *Practical English*, *Junior Scholastic* (all for pupils); also *Scholastic Teacher* and *Scholastic Coach*.

SCHOLASTIC TEACHER Monthly

The National Service Magazine for the Teaching Profession

EXECUTIVE STAFF: Maurice R. Robinson, President and Publisher * Kenneth M. Gould, Editor-in-Chief * William Dow Boutwell, Editor * Mary Jane Dunton, Art Director * Sarah McC. Gorman, Production Chief * G. Herbert McCracken, Vice-President and Treasurer * Marie Kerkemann, Advertising Manager * George T. Clarke, Circulation Manager * Agnes Laurino, Business Manager.

Scholastic Teacher Monthly supplies practical hints to teachers, frontier trends in secondary schools, news of education, handy guides to the best in books, radio, and motion pictures.

Scholastic Teacher Weekly (and monthly) contains Weekly Lesson Plan and Tools for Teachers. Weekly and Monthly go FREE to teachers ordering classroom magazines club subscriptions for any of the following Scholastic Magazines:

SENIOR SCHOLASTIC
LITERARY CAVALCADE
WORLD WEEK
PRACTICAL ENGLISH
JUNIOR SCHOLASTIC

Scholastic Teacher invites manuscripts describing new and promising teaching techniques and practices in English and Social Studies. Payment is made for manuscripts accepted at the time of publication. Send photographs if available.

Published weekly, Sept. through May 3 inclusive, except during school holidays and at mid-term. Entered as second-class matter at Post Office at Dayton, Ohio, under Act of March 3, 1879. Contents copyright, 1948, by Scholastic Corp.

Office of publication, McCall St., Dayton 1, Ohio.

General and Editorial Offices, SCHOLASTIC TEACHER, 7 East 12th St., New York 3, N. Y.

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Coming — Oct. 13

High School Teacher's Deskbook Issue
1948-49 Guide to Instructional Aids,
Equipment, Services, and Organizations.



National Advisory Board meeting in Scholastic headquarters: I. to r. John W. Studebaker, Msgr. Frederick C. Hochwalt, Hobart M. Corning, Harold C. Hunt, Eric Berger, editor, *Literary Cavalcade*, Dean W. Schweickard, Lloyd C. Michael, and Charles H. Lake.

It Happened at Scholastic

OUR staff writers traveled more than 82,000 miles visiting 16 countries and most states this summer to gather firsthand material for *Scholastic Magazines* for the coming year.

Irving Talmadge, our foreign affairs editor, made hot-spot interviews in Trans-Jordan, Palestine, and Egypt

Jean Merrill, feature editor, and Mary Alice Cullen, staff writer, put their bicycles aboard a Pan American World Airways plane and flew to Europe; pedaled in 11 countries.

For our forthcoming *Junior Scholastic* series on school children of many nations, Mary Jane Dunton, our art director, interviewed children in Mexico; Patricia Lauber talked to children in Barbados, Martinique, and Puerto Rico.

Herbert Marx, *Senior Scholastic* associate editor, brought back Newfoundland's historic vote story, and also covered the Philadelphia political conventions. Hilda Fisher Marx interviewed Newfoundland children.

William D. Boutwell, *Scholastic Teacher* editor, interviewed Shirley Temple, John Agar, Ronald Reagan, Eddie Albert, Douglas Shearer and other screen personalities.

Remember the Northwest floods? Karl Bolander, Scholastic Art Awards director, boated his Oldsmobile through them, on a 10,000-mile circle tour from Minneapolis to New York.

Lee Learner, assistant editor of *Practical English*, scouted the University of

Wisconsin Communications Conference.

Sturges Cary, *World Week* editor, covered the Citizenship Conference in Washington.

William Favel, vocational editor, traveled by rail to prepare future transportation features.

Our librarian, Lavinia Dobler, flew to Puerto Rico, to talk with teachers.

We joyfully welcomed to our midst: John W. Studebaker, former U.S. Commissioner of Education. Also the Teen Age Book Club.

We moved. We now live on two floors of New York's newest office building (Fairchild Publications), 7 East 12th St.

We gained firsthand wisdom from 28 educators making up the National Advisory Council and four editorial boards.

In Chicago George Fern and Harriet Carr grappled with 3,344 entries in the Scholastic Industrial Arts Awards (700 per cent increase over last year).

We prepared to launch *Literary Cavalcade* — our new monthly.

We edited a special insert on *America Votes*.

We compiled a workbook on grammar, spelling, punctuation, usage, and vocabulary to be given free to annual subscribers to *Practical English*.

PRODIGY

But he would have flunked out except for Miss Kent

By Carmie Wolfe

but you'll be on your feet soon. I'll see what I can do."

Miss Kent had a special session with the guidance department.

"Miss Kent, your request is most unusual. You want the Mathematics department to make out a very difficult test, using the fundamental principles of arithmetic, algebra, geometry, and trigonometry, for this boy to take. If he passes, proving that he knows as much as you think he does, you want him enrolled in the advanced Mathematics class. You want us to record the grade he makes in the test for a year of Math without his spending a day in a classroom. I am willing to bet he can't do it, but I am curious to see how much he will miss it."

Olin did not disappoint a teacher who recognized that a prodigy may find school a very unhappy experience. His grade was 93 per cent.

Olin had a talk with his Spanish teacher who gladly let him spend his time reading Spanish history. This was after he had proved he knew the vocabulary and the grammatical points on which a day's drill was being given.

"I'm Going to Flunk"

That term ended happily with a straight A record. Two weeks after the beginning of the spring term, Olin had again come to grief.

"What, no basketball practice tonight?" asked Miss Kent when Olin came in after school.



Pan American Airways photo

Scholastic writers Merrill and Cullen plot their course through 11 nations.

"There is, but Coach let me off to talk to you. I don't want to pose as superior, but did you ever sit through an hour in one of Miss Lane's classes. I expect it is my fault or maybe Miss Hart spoiled me last term. I began reading at three, and Mom always saw that I had plenty of good books. I like the classics in the English course, but they are old stuff to me. All the detailed study drives me mad. If you don't rescue me, I'm going to flunk. I read all the material in the junior book last term and for many of the selections, I hunted up the book and read it as a whole."

"I do understand. I'll see what I can do. Your class is sixth hour isn't it?"

It was the Guidance Director speaking. "Again I say your request is most unusual. You want Olin transferred to your sixth hour to be a class of one—that leaves you no open hour."

"That's all right," said Miss Kent. "One Olin may count for more than all the twenty problem children you send to me. I want them to be happy, but leaders don't as a rule come from that group."

Olin was very happy with Miss Kent. She checked quickly the parts of the prescribed course for the term. Sometimes the period was spent discussing the theories of the world's great thinkers from Freud back to Confucius. For a test of his understanding or to interest him in a book she thought he would like, she would launch an idea after this fashion: "In *A Time for Greatness*, Herbert Agar, in talking about the meaning of the equality for humanity refers to Saint Exupery's idea. You liked his *Wind, Sand, and Stars*. I think you would like Agar's book."

Olin grinned. "You weren't here when I came in last night, and I took your book home. I remember he analyzed Saint Exupery's three parts of a whole: equality of opportunity; equality in access to civilization; and equality in protection from abuse of power."

Then there followed a wonderful hour, youth thinking, feeling, quoting, until he reached and agreed with Agar's conclusion: "The American idea can't be saved by the sword alone. It can only exist if we live it."

Olin became editor of his school paper in his senior year. He passed the Yale examinations. He is making a good record. It might have been different. When will schools appreciate the fact that the high I. Q. child also needs special attention?

An Unusual Request

EVER had a prodigy in your class? Then you'll enjoy comparing your experience with that of Miss Kent. We asked Miss Carmie Wolfe, a teacher many of our readers know personally, to tell what teachers do with the very human problems of the classroom. This is the first of a series of true stories—Ed.

MISS KENT sat at her desk, looking at the enrollment cards that had been placed in her box that morning—four new sophomores to take the places of the seniors of last June. Surely here were no problems: one boy, straight A record; boy, average A record; two girls, each average B. They came in after school, four beautiful, gay young people, and except for the straight A student, all stemming from the socially elite of the city. It took only a little time to organize their program for each knew what he wanted.

The grades the first semester were all that a home-room teacher could desire. It was not until the next fall at mid-semester that Miss Kent knew something was wrong when Olin, her straight A student's grade card showed one C, two B's, and two A's. At lunch just recently Olin's history teacher had said, "I have had many brilliant students, but never one to equal Olin."

Miss Kent asked Olin to report after school. He came in promptly and dropped wearily into a seat. The big, handsome blond with the deepest of blue eyes looked straight at Miss Kent. "You really want to know about my grades, Miss Kent?"

She nodded. "You won't think I'm egotistical if I tell you the truth; I'm bored to death; just sick of school; the only class that interests me is history; Miss Burns—a whiz. But Math! It's terrible; everyone has to do the same thing in the same way; I was ahead of that class before I left junior high. I just can't waste time doing those silly problems and hand in papers. That woman thinks I'm dumb, and I know she hates me. I should have made A in Spanish. The teacher is O. K., but I was fed up with school, and I cut to hear a lecture at the university. The B in Physics was the result of my doing an experiment my way instead of Prof's way. I hate to take these grades home to Mom. The folks sacrifice most of their fun to build up my college fund."

An Unusual Request

"Olin," Miss Kent said, "I expect you to take the Yale exams your senior year, but the privilege of taking the exams will depend on your high school record. You simply can't afford a slump like this. Take your card to your mother and tell her you hit a snag,

Teen Age Book Club

★ A New Service

★ Co-sponsored by Scholastic and Pocket Books, Inc.

★ A Complete Reading Promotion Program

STARTING this Fall all users of *Scholastic Magazines* can offer the expanded TEEN AGE BOOK CLUB reading promotion project to their students through the pages of the classroom magazines.

The T-A-B CLUB (as it is called), started two years ago by Pocket Books, Inc., is, at the present time, being used successfully by 4,000 teachers and librarians, who extend T-A-B CLUB membership to approximately 250,000 students each month. These student members, to date, have obtained through the T-A-B CLUB 1,275,000 books.

"We are proud, indeed," says M. R. Robinson, publisher of *Scholastic Magazines*, "to become joint sponsors of the TEEN AGE BOOK CLUB, the only project which aims to give teachers and librarians real help in promoting the love of reading and ownership of good books. Now we offer teachers a comprehensive reading program: *Scholastic Magazines* for classroom use and recreational periodical reading; the T-A-B CLUB for extended recreational book reading."

Martha Huddleston, TEEN AGE BOOK CLUB director, sincerely believes that this new arrangement will be a real contribution to all who are concerned with our national reading problem. "Hundreds of teachers tell us," says Miss Huddleston, "that such a *complete* reading promotion program will be welcomed as a gift from Heaven."

Promotes Love of Book Reading

Beginning with the September 22 issue, all readers of *Senior Scholastic*, *Practical English*, and *World Week* will be given a fine new editorial feature. Once each month two pages will be devoted to the world of books and TEEN AGE BOOK CLUB News. The editorial content will aim to excite readers about wider book reading and building personal shelves of their own books.

Each month, hereafter, *Scholastic Teacher* will carry a page indicating how the T-A-B CLUB program can be

correlated with any English teaching pattern. Editor of this new feature, Max J. Herzberg, will also point out how various T-A-B CLUB books can help teachers solve difficult reading problems — or make good and fair readers want to read even more.

Good Books Students Can Afford

T-A-B CLUB books cost only 25¢ each — less than the price of a good malted milk these days. In addition, there is a *give-away book dividend* for every four books purchased. Thus, the T-A-B CLUB gives its members five good books for \$1.00. There are no membership dues nor are members required to buy regularly or order a minimum number of books.

Trying out this new Scholastic service involves no obligation on the part of teachers or students. The five free books and materials offered enable you to test out the T-A-B CLUB plan with your young people.

The titles are carefully selected by a committee of nationally known authorities in the field of secondary school reading. Each month's group offers varied appeal to the non-readers, fair readers, and good readers.

This reading promotion project has received the endorsement of leaders in every major national group in the field of secondary education: American Library Association, Catholic Library Association, National Education Association, National Council of Teachers of English, National Catholic Educational Association, U. S. Office of Education, National Association of Secondary-School Principals.

T-A-B CLUB operation is so simple that it can be handled, along with your *Magazine* subscriptions, by the students themselves. We are confident you will feel rewarded a thousand times over by the enthusiasm and gratitude of your students, and their parents, too.

These Authorities Select T-A-B CLUB Books



Max J. Herzberg

Chairman; Past President of the National Council of Teachers of English; Past President of the New Jersey Association of Secondary-School Principals.



Richard J. Hurley

Past President, Catholic Library Association; Assistant Professor of Library Science, University of Michigan, Ann Arbor, Michigan.



Mark A. Neville

Head of the English Department, John Burroughs School, St. Louis, Missouri; Chairman, Committee on Book Lists for High Schools, NCTE.



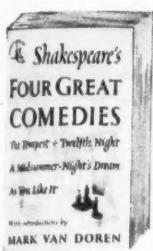
E. Louise Noyes

Head of the English Department, Santa Barbara High School, Santa Barbara, California; member of Curriculum Commission of the NCTE.



Margaret C. Scoggin

Librarian of Nathan Straus Branch, The New York Public Library; Instructor, Library School, St. John's University, Brooklyn, New York.



These are the September books:

Four comedies of William Shakespeare; Forgive Us Our Trespasses, by Lloyd C. Douglas; Bill Stern's Favorite Football Stories; We Took to the Woods, by Louise Dickinson Rich, and Above Suspicion, by Helen MacInnes.

WHAT'S COMING!

And, throughout this semester, you will have the pleasure of offering your students the following:

CLASSICS

OLIVER TWIST, Charles Dickens
A CONNECTICUT YANKEE IN KING ARTHUR'S COURT, Mark Twain
THE SCARLET LETTER, Nathaniel Hawthorne
SILAS MARNER, George Eliot
ANNA KARENINA, Leo Tolstoy

MODERN FICTION

HIGH TENSION, William Wister Haines
THE GOOD EARTH, Pearl Buck

NON FICTION AND COLLECTIONS

POCKET BOOK OF AMERICAN POEMS, Louis Untermeyer, editor
ANYTHING CAN HAPPEN, George and Helen Papashvily
POCKET BOOK OF O. HENRY, Harry Hansen, editor
HERE IS YOUR WAR, Ernie Pyle
POCKET BOOK OF GREAT DETECTIVES, Lee Wright, editor
TVA: Democracy on the March, David E. Lilienthal
AUTOBIOGRAPHY OF BENJAMIN FRANKLIN

HUMOR AND ENTERTAINMENT

THE SECOND BELIEVE IT OR NOT, Robert L. Ripley
PEABODY'S MERMAID, Guy and Constance Jones

WESTERN AND MYSTERY STORIES

OH, YOU TEX, William MacLeod Raine
GREEK COFFIN MYSTERY, Ellery Queen
THE BORDER KID, Max Brand
TRENT'S LAST CASE, E. C. Bentley

Every one of your students will find at least one book every month which he will LIKE TO READ!



★ ★ ★ ★ How to start Your Teen Age Book Club

Simply check the TEEN AGE BOOK CLUB box on your *Scholastic Magazines* return order card, or fill in the coupon below.

You will receive:

- 1) A free sample set of all five September titles (sent to *Scholastic Magazines* users only).
- 2) Complete details about how the TEEN AGE BOOK CLUB operates.
- 3) A suggested plan for organizing a student T-A-B CLUB Committee within each class. Your students will enjoy the executive experience afforded by operating their own T-A-B CLUB.
- 4) A Club Membership to record give-away book dividends due members.
- 5) A convenient, prepaid order blank for your September book order.

Then, you simply explain the plan and set up your T-A-B CLUB Committee. Your students look over the free set of books; read the reviews of T-A-B CLUB books in their *Scholastic Magazines*; decide which ones, if any, they wish to purchase, and hand their orders to your T-A-B CLUB Secretary.

Your Club Secretary and Committee will follow through with little guidance from you.

You will be overjoyed by the enthusiasm created for books when your first shipment arrives. (Postage on the books is paid by T-A-B CLUB.)

Start your T-A-B CLUB today.

TEEN AGE BOOK CLUB

7 East 12th St., New York 3, N. Y.

Please send sufficient TEEN AGE BOOK CLUB materials to present the plan to _____ students in _____ classes and also a free sample set of the five September titles. (This offer is open to users of 10 or more of any of the *Scholastic Magazines*.)

Mr. _____

Miss Mrs. _____

(please print)

School _____

Address _____

City _____ Zone _____

State _____

The Capsule News

Volume 4, No. 1

EDUCATION IN BRIEF

September, 1948

HEADLINE TEACHERS

Some Win Prizes: Others Jump Out of Windows

Three teachers produced a major international crisis — Mikhail I. Samarin (math), Mrs. Samarin (literature), Mrs. O. S. Kasenkina (chemistry).

James A. Michener, former editor of a National Council of Social Studies booklet, swept to fame and fortune when Pulitzer judges tapped his *Tales of the South Pacific*. His yarns, distilled from South Pacific Navy service, will appear in Pocket Books and a Broadway musical successor to *Oklahoma!*

Mrs. Mary B. Shields, Mississippi English teacher, once more paid her summer educational expenses at Columbia University with quiz show winnings. In 1946 she won \$1900. In 1947, an electric range and \$610. This summer, \$1500.

Roy Fisher, 22, English teacher of Volens, Va., received the Quiz Kids' "best teacher of the year" award and \$2500.

Capital Issue

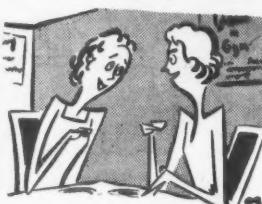
Unlike local schools, the U. S. Office of Education does not operate under an independent board. It is a major unit of the Federal Security Agency, whose chief interests lie in welfare.

Should our Federal education agency come under domination of welfare officials? Or should its independence be preserved?

Former U. S. Commissioner of Education John W. Studebaker put this issue before the country in a letter to Congress. He cited examples of speeches changed and personnel "borrowed" on orders from Fed. Security Adm. Oscar Ewing. Congress is investigating.

NEA at Cleveland asked Congress to put the U. S. Office of Education under a non-partisan "national board of education."

Chicago: Teacher and principal advisers will play a major role in adoption of new instructional materials, according to a new policies statement issued by Supt. Herold C. Hunt.



"The insurance people say a woman's life expectancy is now 70 years, but can I afford to live that long on my teacher pension?"

What Salaries Buy

Let the National City Bank tell you what has happened to teacher salaries.

Taking 1930 levels as 100, teacher salaries rose to 120 in 1935; dropped back to 103 in 1945; revived to 109 in 1947.

Meanwhile the coal miner's salary index jumped to 191.

Pension values dwindled. The \$100 of 1930 bought only \$65 last year; about \$50 this year. Dividend values also decreased in similar proportion.

TO READ or—

Newark and New York boards of education banned school library subscriptions to *The Nation*. Reason: articles on Catholic Church policy by Paul Blanshard. Rochester, N. Y., declined to ban.

New York City Supt. William Jansen urged appointment of a special citizen committee to hear complaints and review controversial materials.

"Censorship in libraries is always wrong," declared President Paul N. Rice at the American Library Assn. convention. ALA reaffirmed its "Library Bill of Rights" stating that "Libraries should make full provision of material presenting all points of view concerning the problems of our time."

What Three Parties Promise Education

Love for education exudes from all three party platforms:

Republican: We favor Federal aid for educational opportunity for all and the promotion of education and educational facilities.

Democratic: We advocate Federal aid for education administered by and under the control of the states. We vigorously support the authorization, which was so shockingly ignored by the Republican 80th

300,000 Teachers Needed

Public school enrollment will rise 30 percent by 1955. This means, says NEA executive secretary Willard E. Givens, that U. S. will need 300,000 additional teachers. 1948 estimate — 24,373,000 pupils; 1955 prediction — 31,393,000.

Dr. Givens predicts a national bill for education one billion larger even at current operating rates; ten billions to house the predicted student increase in the next seven years.

Eisenhower Says

"Teachers' salaries should be doubled," declared Gen. Dwight D. Eisenhower, Columbia U. President, in a Colorado interview. "Cities like Denver should put better schools and education even before better streets and other civic improvements."

What, in Russia Too!

In the Soviet Union "Poor living conditions and low pay received by school teachers have seriously hampered teacher recruiting," reports the N. Y. Times. "To remedy this, salaries have been raised recently and a special housing program for teachers has been ordered."

See 2,500 Exhibits

2d Annual Scholastic Industrial Arts Awards

FAIR

Aug. 22-Sept. 22

Museum of Science and Industry, Chicago, Ill.

Congress, for the appropriation of \$300,000,000 as a beginning of Federal aid to the states to assist them in meeting the present education needs. We insist upon the right of every American child to obtain a good education.

Progressive Party: Non-segregated education. Integrated Federal grant-in-aid program. Scholarships. Adult education. A Department of Education, Arts and Science.

Dewey Denies Teacher Crack

But Two Governors Say He Denounced Lobbies

Did Republican nominee Thomas E. Dewey say, "The teachers' lobby is the most vicious lobby in the nation today?"

Drew Pearson in his column said Dewey did speak out against teachers' lobbies at the New Hampshire Governors' Conference.

NEA in convention at Cleveland asked for a reply to the charges within 24 hours.

James C. Hagerty, executive secretary to Dewey, denied the charge. Then Governor Hildreth of Maine backed up Dewey.

Enter Governor Maw of Utah who says through the Democratic National Committee: "I was there. Dewey did make the statements." Governor Gruening of Alaska concurs.

"Rubbish," says Mr. Hagerty.

Gov. Dewey promises a major statement on education during the campaign.

Tune in the World

Plan now to tune in your school to the U. N. Assembly opening in Paris. NBC and NEA plan a special broadcast to U. S. schools on Friday, Oct. 22. NEA suggests a school assembly to mark U. N. Day (Oct. 24) preceding the broadcast.

You can "tune in" the world also with a new NEA publication filled with practical advice: *Education for International Understanding*, \$1.

Coming Events

Am. Education Week, Nov. 7-13.

Nat'l Council for the Social Studies, Palmer House, Chicago, Nov. 25-27.

Nat'l Council of Teachers of English, Stevens Hotel, Chicago, Nov. 25-27.

PERSONAL:

Mabel Studebaker, Erie, Pa., elected NEA president.

E. B. Norton, appointed first secretary, Nat'l Council of Chief State School Officers.

Harold A. Allen resigns as Asst. Sec. for Business, NEA, on Dec. 1. His successor, Karl H. Berns.

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Teaching Aids for PRACTICAL ENGLISH

BASED ON MATERIALS IN THIS ISSUE

Back-to-School Unit

"Find the Leader" (pp. 7, 8), the major article, gives yardsticks useful when choosing officers for clubs, classes, and other school organizations. In "Dear Joe" (p. 9), Jane, a typical high schooler, discovers that teachers are human even though they insist on businesslike conduct in school. "Quiet Please" (p. 10), first in a series on "How to Use the Library," offers helpful advice on the Dewey Decimal System and gives the general arrangement of materials in the school library. "Have You Met Ritzie?" (p. 15) tells the story of the lonely student who'd rather skip than do school work or take part in group activities. "Boy Dates Girl" (p. 36) makes useful suggestions for starting the social year right. For articles in early issues on orientation to school life, see Editorial Program for Semester on the cover of the Teacher Edition of this issue.

Find the Leader (pp. 7, 8)

Aim

To explain the qualities which are important for student leaders to have.

Procedure

Appoint a student chairman to lead the discussion. The chairman invites students to give illustrations of leadership traits. (*Example:* "Mary Smith is an example of a person who is *dependent* because . . .")

Check-Test Questions

What qualities are important for a leader to have? Explain each. If you were electing a president of your English class or club, whom would you nominate? Why? Why is it important to select club and class officers carefully?

Application

Pretend you are the nominating committee for your class. Draw up a slate of candidates for the offices of president, vice-president, secretary, and treasurer. Be prepared to defend your choices.

Dear Joe (p. 9)

Jane presents the viewpoint of the typical high school student who is trying to do the right thing. She does make mistakes, but she attempts to be fair in her attitude and to be a good student.

Discuss the problem of student-teacher relationships. How can students acquire a better understanding of their

instructors? To what extent are students responsible for making a teacher "difficult"? Suppose a student has a teacher with whom he finds it difficult to get along. What can the student do to improve the situation? Suppose you were a teacher and had a "difficult" student. What would you do to improve the situation?

Quiet Please (p. 10)

Aim

To teach students how to use the library.

Check-Test Questions

What is the purpose of the Dewey Decimal System? How are fiction books classified? How can you secure a back number of a magazine in your library? What is kept in the library's filing cabinets? How is this material arranged so that you can find what you want? What is kept on the special assignment shelf?

Student Activity

Make arrangements with the librarian for a 40-minute visit of your class to the school library. Ask the librarian to explain the library's rules and the system for arranging books, magazines, and other materials. Give students a list of questions which will test their knowledge of the Dewey Decimal System.

Problems in Living (p. 15)

In "Have You Met Ritzie?" Charlotte M. Whittaker presents the teen-ager who thinks it's smart to skip classes and to avoid school activities.

Aim

To show students that frequently their schemes to avoid school work and activities results only in their own unhappiness and a feeling of not belonging to the group.

Procedure

Use the questions at the end of the article as the basis for class discussion. Encourage volunteers to relate from their own experiences or from those of friends, stories of people who've missed the fun of living because they didn't want to take part in club or class activities.

Letter Perfect (p. 11)

This is the first in a weekly series on problems in letter writing. Winners in last spring's letter writing contest are

announced and students are invited to try for cash prizes in a new "Letter Perfect" contest. Both business and academic teachers find this series a "must" for their students.

Learn to Think—Straight (p. 12)

This week's elementary logic column considers analyzing the contents of campaign speeches.

Student Activities

1. Read and discuss "Learn to Think Straight."
2. Listen to the speeches of several candidates for public offices (either on the radio or at political rallies). Make a list of things which the candidates say which are ambiguous, vague, or meaningless.
3. Read newspaper reports of campaign speeches and underline those parts of the speeches which are calculated to win elections without making any definite promises.

Hollywood Loves You! (p. 13)

This introductory article on movies will be followed by seven other articles. First unit in the *Critical Judgment* series, the movie articles will give critical yardsticks for judging motion pictures.

Check-Test Questions

Why does Hollywood love teenagers? Why is it an error to label pictures by their stars? What is the best single test of a film's quality? What is a second test of movies? How can young people exert influence on the motion picture industry?

Student Activities

1. Read "Following the Films" (p. 38), a regular feature.
2. Write brief movie reviews of pictures playing currently and post the reviews on the classroom bulletin board. Make a movie check list rating all the movies playing in the neighborhood. (See *Practical English*'s key for check lists, p. 38.)
3. Make a critical study of one movie and write a letter to the motion picture company, pointing out the strong and weak points of the film.

Test Your Reading Skill (p. 14)

Tips on Reading (p. 14)

This weekly feature explains and illustrates the basic techniques of how to read, and also gives check-test ques-

COMING NEXT WEEK

The Editorial Program for the first semester (see front cover, Teacher Edition and pp. 2-T, 3-T, 4-T) covers the lead articles and the main features for the ensuing issues. Hereafter, this special box will aid teachers in planning ahead by carrying announcements of chief articles for three issues in advance.

tions on the weekly short story and other features in the magazine. In the first article of the series, rhythmic reading is explained and a practice exercise is given. The reading exercises cover the radio play, "The Day That Baseball Died" (p. 18), and the short story, "Dear Miss Phillips" (p. 31).

Olympic Champions (p. 16)

Among the American champions at the 1948 Olympic games in London last summer were four teen-agers. Jimmy McLane of Akron, Ohio, and Bob Mathias of Tulare, California, were among the youthful track-star winners. Zoe Ann Olsen of Oakland, California, and sixteen-year-old Mae Faggs of Bay-side, Long Island, were winners on the women's teams.

Each week the sports column brings news of youth in sports. It makes excellent material for oral reports for students who are sometimes more "sold" on sports than they are on English classwork.

Other entertainment features eagerly read by students are the movie, humor, music, radio, and book columns. Many students use these columns as models to write their own original features on their favorite hobbies.

Practice Makes Perfect (pp. 23-26)

Misplaced modifiers are studied in the "Watch Your Language" (grammar) section of the four-page workbook this week. The reasons for common errors in spelling are investigated in "Are You Spellbound?" and exercises are given for spelling words ending in *ance*, *ant*, *ence*, and *ent*. Simple problems in punctuation are studied in "Sign Language." Prefixes, stems, and suffixes are considered in "Words to the Wise." Slim Syntax contributes his sprightly column of answers to student questions about problems in grammar, usage, etc.

Student Activities

Appoint two team captains to choose sides for a "Practice Makes Perfect" contest. Each team chooses a secretary

to keep track of the team members' scores and to record them on the PEQ (Practical English Quiz) Kit wall charts which are furnished free with classroom subscriptions. (See announcement on page 2-T of this issue.) Students may correct their own exercises or they may exchange papers. The answers are found in your Teacher Edition of *Practical English*. See this page, column 3.

The losing team gives the winning team a party or a prize at the end of the semester.

Crossword Puzzle (p. 26)

The especially-written, bi-weekly crossword puzzle makes vocabulary building fun. This week's puzzle teaches similar words for small articles. Answers on this page.

Boy dates Girl (p. 36)

Popular Gay Head answers student questions in her weekly column of personal and social guidance. *Boy dates Girl* is excellent material for student panel or forum discussions, assembly programs, and for radio scripts.

Vocational Guidance (p. 42)

"Here's Looking at You!" is the first of two articles offering an organized program for exploring job fields and for self-analysis to discover career interests. The third article discusses part-time jobs for young people. Succeeding vocational articles will include information on industrial, professional, commercial, and agricultural jobs and will feature timely discussions on small businesses.

Aims

To give students a knowledge of the various job fields and to inform them as to the qualifications needed, the chances to get ahead, the working conditions, and the wages in these fields.

Note

During the school year, major articles will be published on salesmanship, writing application letters, job interviews, and keeping a job. The weekly "Success Story" editorials offer additional vocational guidance.

Short Story (p. 31)

"Dear Miss Phillips," by Louis Paul, like our other weekly short stories, was selected for its reader interest and literary merit. "The Day That Baseball Died" (p. 18) is a top-notch radio production. Such program material—radio and short plays, forum discussions, etc.—is included whenever space permits.

Answers to "Test Your Reading Skill"

The Day That Baseball Died: I. a-Was Besterski's pitch illegal? Did its illegality touch off the riot? Or was it legal, but a menace to the public peace? b-The first batter broke his bat; the second batter was expelled from the game for throwing his bat at Besterski; the third batter struck out; the Green Sox won, 28-0; Besterski won his first eight games with the pitch, until some batters caught onto it. c-It was the last part of the last inning of the deciding game of the World Series; the Green Sox were leading by one run, the bases were loaded, with two men out. d-The umpire declared that Mulaskey struck out, then considered reversing his decision. e-Eleven agreed, eleven disagreed, the rest were undecided.

Dear Miss Phillips: I. a-3, b-3, c-2.

Answers to "Practice Makes Perfect"

Watch Your Language!: I-W. Turning the corner, I (you, he, we, they) could see the house in the distance. 2-C. 3-W. Grinning sheepishly, Jane accepted my bunch of violets. 4-W. I found a little mouse caught in the trap. 5-W. Upon seeing my report card, I lost my desire to show it to my father. 6-W. Mother kissed me gently on my cheek as I left. 7-W. He bought a gift that wasn't too expensive for his cousin. 8-W. Take a few of these tablets in a cup of lukewarm water before retiring. 9-W. Deer with beautiful antlers for sale by young man. 10-C.

Are You Spellbound?: 1-e; 2-a; 3-a; e; 4-a,e; 5-a; 6-a,a; 7-a; 8-e,a; 9-e,a; 10-a.

Words to the Wise: I. 1-the act of carrying back again; 2-pertaining to cross-continent; 3-worthy of belief; 4-not ending; 5-having the quality of building down; 6-having the quality of holding again; 7-the state of carrying around; 8-the act of acting again; 9-to carry away from; 10-full of belief; 11-full of marvel; 12-pertaining to the end. II. 1-credulous; 2-circumference; 3-reaction; 4-retentive; 5-infinite.

Sign Language: 1-milk (period); 2-sawing (comma); 3-Japs (comma), Italians (comma); 4-1948 (comma); 5-things (colon), pencils (comma), books (comma); 6-is (comma); 7-Truman (comma); 8-Will (comma), objections (comma); 9-Skeezix (comma); 10-slain (exclamation point).

Answers to Crossword Puzzle (p. 26)

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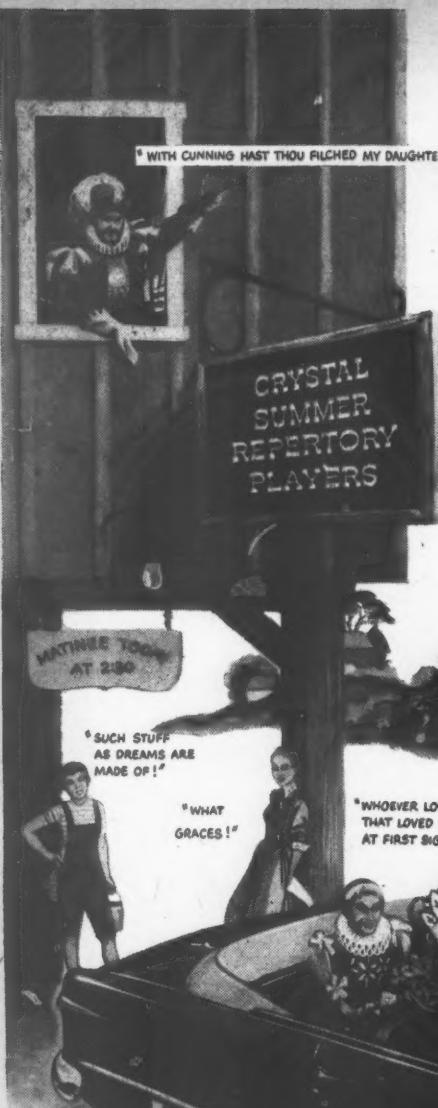
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Practical English

NUMBER 21 SPRING - SCHOLASTIC MAGAZINE

DAN AMERICAN
WORLD AIRWAYS





The '49 FORD

is a Midsummer Night's Dream!



NEW
There's a *Ford* in your future

Sept. 22



... and that's what we mean! This letter column, a regular feature in all editions of *Scholastic Magazines*, is open to opinion on any subject and criticism of any kind, brickbats or orchids. We want to know what's on your mind. Other readers do, too. Address Letters Editor, *Scholastic Magazines*, 7 East 12 St., New York 8, N. Y.—The Editors.

Dear Editor:

I am a Cuban student. I belong to a group of Cuban young men who are learning English language at English Language Academy here in the city of Cienfuegos, Cuba. Our professor is a Cuban young man who was living in U.S. for 14 years. As you see, I don't know English language enough to write it so that you can understand it easily, but I am going to write this letter in Spanish, too.

The purpose of my letter is to make possible the exchange of letters between our Cuban students and American students, so that we can practice both languages and exchange ideas about the customs of our countries.

We have the pleasure of reading your interesting magazine every week. I am going to give the address of some of the students who are interested in having a pen pal in U.S. in order that you do us the favor to make them arrive to some of the American students that be interested in this matter.

| | |
|---|---|
| Arturo de Llanos Santa Cruz 102 Cienfuegos, Cuba | Vicente Villar Declouet 20 Cienfuegos, Cuba |
| Mario Alvarez Castillo 108 Cienfuegos, Cuba | Enrique González Colón 128 Cienfuegos, Cuba |
| Virgilio Nogales Velis San Luis y San Carlos • Cienfuegos, Cuba | |

I thank you very much and remain at your disposal.

Enrique González
Colón 128
Cienfuegos, Cuba

We are printing the names and addresses of these Cuban students because so many of our readers write to ask us how they can acquire a pen pal. However, as a result of Enrique's letter, he and his friends may be deluged with correspondence. If you would like to correspond with one of them, you would be wise to ask your correspondent to pass on your name and address to another of his friends if he should already have too many letters to answer. —Ed. (Continued on page 4)

Martin AIR MEMO

Facts on the Air Age

by The Glenn L. Martin Company, Baltimore 3, Maryland



OPERATION PROFIT! . . . Performance records are the proof of the pudding! And in the past several months of operation, the great, new Martin 2-0-2 airliner has fulfilled every one of its early promises for profitable operation. Here are the facts: 50% faster than two engine prewar planes it replaces—larger payloads—easier to service—handles more traffic—greater earnings. In every respect, this great post-war transport has meant profitable operation, to help keep airlines in the black.



FRESH FRESH AIR . . . Once a minute—twice as often as on other new airliners—a complete new supply of fresh air flows through the luxurious Martin 2-0-2 cabin. This constant flow of fresh air, controlled by thermostats, gives you healthful, comfortable riding. On the ground, even on hot days, this same flow of cool air sweeps through the 2-0-2 cabin with refreshing regularity . . . another 2-0-2 innovation.



FIRST WITH ARMOR . . . Even before the first World War, The Glenn L. Martin Company was developing new, and then unheard of, types of military aircraft. In early 1913, the first armored plane was produced by the company. The engine and cockpits were sheathed in bright metal, and for further protection the wings were transparent to make the ships harder to spot. This early plane was the forefather of the military airplanes in use today.



WHAT'S THAT? . . . Recently, a pilot on a foreign airliner was approaching LaGuardia field in rather soupy weather, and was told by the control tower to "hold over Hoboken." There was a considerable amount of silence—then the pilot came back with: "Und vere is Hoboken?"

FOOD FOR THOUGHT . . . The largest money makers at LaGuardia field are the restaurants. They are expected to net over \$235,000 this year—more than double the profit they earned in 1946.



MARS NUMBER FIVE . . . The last of five Martin JRM Mars flying boats was delivered to the Fleet Logistics Support Wing in Honolulu, recently. More powerful than earlier JRM's, this plane, the JRM-2, is equipped with four 3000 h.p. engines—and for additional kick on the take-off, JATO bottles may be added.



PICTURES IN THE AIR . . . Coast-to-coast television, with only 8 relay stations, is the promise shown by Stratovision, a joint development of Martin and Westinghouse engineers. By putting the transmitter high in a plane, the effective receiving distance is boosted from 50 to 500 miles. An actual test made during the Republican convention boosted the receiving range. In commercial operation of Stratovision, present plans call for using Martin 2-0-2's equipped for all-weather flying.

Martin
AIRCRAFT

Builders of Dependable Aircraft Since 1909

Esterbrook

Fountain Pens

are favorites
with students
everywhere...
and with
reason! With
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you select
precisely the
right point
for the way
you write.

Complete Pen
\$1.75 and up
Matching Pencil
\$1.75 and up

TO SELECT OR
REPLACE HERE'S
ALL YOU DO

In case of damage you can
replace your favorite point
yourself—at any pen counter.

Esterbrook
FOUNTAIN PEN



Say What You Please!

(Concluded from page 3)

Dear Editor:

Your article entitled "The Job Interview" (May 10 issue) is probably the most helpful that I have read recently. To find out just how good the information was, I put it into actual practice today. I can say that it made a world of difference as compared to other job interviews I've had. I think that I made a good impression and believe I will receive the position. The vocational series in *Practical English* has also been very interesting. A series on personal relations and making friends would be a fine series for next semester, I believe.

Dan Abdo
Queen Anne H. S.
Seattle, Wash.

Thanks, Don. We're taking your advice and starting a new feature on "Problems in Living" on page 15 of this issue. —Ed.

* * *

Dear Editor:

In your April 26 issue, you published the winners of a "Life with Father" Contest. Gerry Kramer, the author of the first-prize essay, wrote: "No teenagers (in the 1880s) were killed while joy-riding in speeding autos; instead they enjoyed the clean, wholesome entertainment provided for them by their parents."

I don't know just what Gerry meant, but it sounds as though he means that every time today's teen-agers get together, they go in for some wild entertainment. I think the majority of teenagers today find just as clean and wholesome entertainment as our parents' parents thought up for them.

Nina Lassiter
Chin, Alberta, Canada

* * *

Dear Editor:

Our class has been enjoying *Practical English* for the past year. We like the material you use because it is young and lively. That is the reason we were greatly surprised when we read a letter in your April 26 issue complaining of the slang you use. All of the 125 students here who subscribe to your magazine agree that the slang used in *Practical English* peps it up and helps hold our interest.

Thank you for a wonderful magazine. We hope that you will continue it, slang and all, for many years to come.

Nancy Wilhoit
Henry Grady H. S.
Atlanta, Ga.

Practical English

(Combined with PREP)

A National Magazine of English and the Communication Arts Designed for High School Students in General, Business or Vocational Courses, Published Weekly During the School Year

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PRACTICAL ENGLISH, published weekly September through May inclusive except during school holidays and at mid-term. Entered as second-class matter at Post Office at Dayton, Ohio, under Act of March 3, 1879. Contents copyright, 1948, by Scholastic Corporation. SUBSCRIPTION PRICES: For five or more copies to one address, \$1.20 a school year each, or 60¢ a semester each. Single subscription, Teacher Edition, \$2.00 a school year. Single copy (current school year) 10 cents each.

Office of publication, McCall St., Dayton 1, Ohio.

General and Editorial Offices, PRACTICAL ENGLISH, 7 East 12th St., New York 3, N. Y.

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Sept 22

Happy New Year!

— from the staff of PRACTICAL ENGLISH

NO, OUR calendar isn't scrambled. Happy New School Year, that is!

Would you like to know who we are? Our "big bosses" are Maurice R. Robinson, publisher, and Kenneth M. Gould, editor-in-chief of *Scholastic Magazines*. They're the ones who give us the "Go Ahead!" signals.

Margaret Hauser, the original Gay Head, author of "Boy dates Girl," is now editor of *Practical English*. Her aim is to make this magazine what one student reader said *P. E.* stood for — P(ainless) E(ducation).

Margaret hails from High Point, N. C., where she was right in the swing of things at H. P. H. S. She played on the girls' basketball team and took part in most of the dramatic and glee club productions. At Salem College, Winston-Salem, N. C., she majored in English and edited the college yearbook, and in her senior year was chosen by student vote as both the "Most Popular" and the "Most Intellectual." After graduation, she attended dramatic school for a year, then landed a job on her hometown newspaper. After two years as feature writer and columnist, she started writing "Boy dates Girl" and later became feature editor of *Scholastic Magazines*.

William Favel writes from experience when he pens the "Dear Joe" letters about teen-agers. He was in school for 24 years!

Bill graduated from Union H. S. in Grand Rapids, Michigan. With a B. A. in education from the University of Michigan, he began teaching high school. Six years later, Uncle Sam summoned him to teach in Army schools. But before the war, he used to go back to school in the summertime. It all adds up to four universities — an M. A. in history from Michigan, a graduate major in economics at Harvard and the University of California, and graduate work in psychology at Columbia University. Bill says he "just liked school." In addition to "Dear Joe," he writes vocational and other articles and is Teacher Editor of *P. E.*

Our front cover shows two of our staff members on their arrival (via Pan American Clipper) back in the U. S. after a three months' biking jaunt through Europe. They are Jean Merrill and Mary Alice ("Mac") Cullen.



Margaret Hauser



William Favel



Lee Learner



Slim Syntax

Jean and Mac's pedaling vacation took them to Ireland, England, Belgium, Germany, Czechoslovakia, Austria, France, Italy, Switzerland, Spain, and Portugal. In addition to their bikes, they took with them 25 pounds of gear packed in "saddle bags," which they slung over the rear wheels; sleeping bags, and cameras.

While abroad, they interviewed dozens of European teen-agers about whom they'll write a series of articles beginning in our next issue.

Jean, who is Gay Head II, succeeded Margaret Hauser as feature editor of *Scholastic Magazines*. She comes from a farm near Webster, N. Y., where she gets her zest for biking and other outdoor sports. She majored in English at Allegheny College and has her M. A. in composition from Wellesley College. Gay Head II is our movie, music, and manners expert.

Mac has a particular kinship with high school students — she's constantly being taken for one! She comes from Cincinnati, Ohio, where she graduated from Walnut Hill H. S. At Wellesley College she majored in philosophy and during one summer vacation was a reporter for the Cincinnati Times Star. She writes the logic column, the book reviews, and "Success Story" editorials (which begin next week on this page).

Who pens the sage advice in the lead articles of *P. E.*? This is mostly Lee Learner's job. Lee also writes "How to . . ." do almost everything! And she's our radio expert.

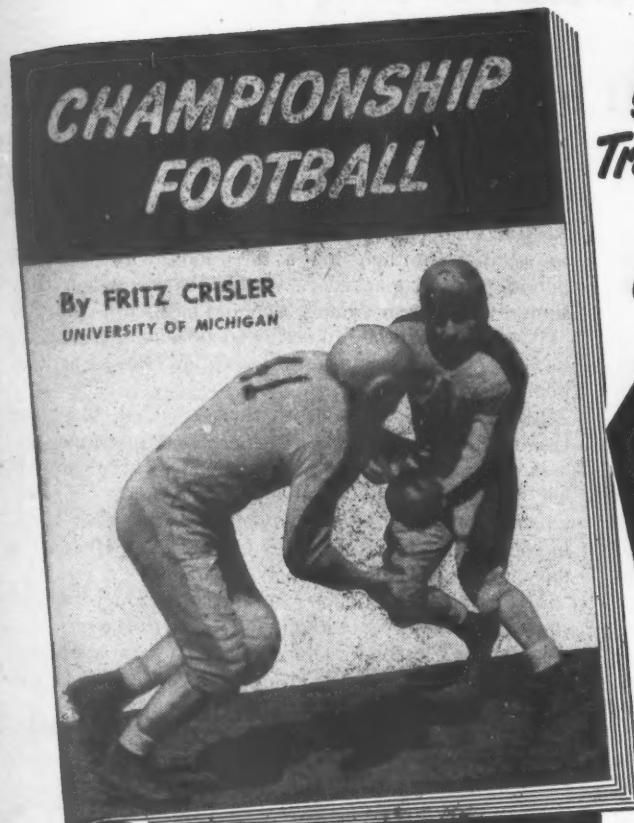
Lee's a New Yorker. She worked on the school paper at Julia Richman H. S. in New York City and edited the paper at Pennsylvania State College. A lucky day brought her to *Scholastic Magazines*. Her favorite sports are bowling and biking. This summer she took a three weeks' bike trip through the New England states.

Slim Syntax, the wizard who writes "How's That Again?" is the fellow you'll be posting letters to soon. Ask him any questions on grammar, pronunciation, etc., that you like. Somehow Slim will come up with the answers. He's also the "Practice Makes Perfect" expert.

How does Slim know so much? He's an English teacher—in a New York City high school. His classes, we're told, are more fun than a Walt Disney cartoon.

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Sept 22
7

Find the Leader

"LET'S make this meeting snappy," suggested Ben Fleigg. "I have a simonize job to do at the service station."

"Why not nominate Harry Scroggs for class president?" Cleo Obrenovich suggested. "Harry makes a good appearance — everybody says he looks like Cary Grant."

"Wait a minute," Jane Barus cautioned. "Last spring the sophomore class chose us as a nominating committee to meet early in September and to prepare two slates of candidates to run for junior class officers. We have a big job to do. I think we should be very careful in making our choices."

Chairman Alex Danko nodded his head. "I agree with Jane. Remember that the officers of any class or school club are important in determining whether that class or club succeeds. We have the junior-senior banquet and the junior play coming up. Some of you were sophomore observers at these events last year and you know that we'll need some real leaders for officers if we expect to put across these projects."

"What's your idea of a leader?" Olga Montez asked.

"I don't know exactly," Alex admitted, "but I think that we should discuss that question carefully before we nominate anyone."

The rest of the committee members, including Ben and Cleo, agreed. Here is the discussion which followed:

ALEX: Sometimes I think it's easier to tell what a leader is *not* than what he is. Olga, do you remember the situation in the International Relations Club last year? Bob Hemingway was elected president just because he's popular. Bob's good in dramatics and he's a smooth dancer; he dresses well and, according to the girls, he's handsome. Yet Bob certainly didn't turn out to be a leader.

OLGA: If we hadn't had Mike Cassidy, the I.R.C. would have nose-dived from one of the major school clubs to — well, nothing. But no one ever thought much about electing Mike president at the beginning of the year.

ALEX: Exactly. Mike was elected vice-president — an unimportant office in the I.R.C. No one knew exactly what the job was. By the end of the year, everyone thought that the vice-president had the biggest job in the club! It was Mike who ran the meetings when Bob didn't show up; it was Mike who arranged for outside speak-

ers and for free tickets to public lectures. It was Mike who persuaded Anne Kowal and Chuck Griffin to take charge of the drive for money to send delegates to the state Model Assembly of the United Nations.

JANE: From your story of Mike, I think we can see some of the qualities of leadership. For instance, Mike was *dependable* — and also *responsible*, which isn't quite the same thing. By *dependable*, I mean that you could trust Mike to attend every meeting and to get it started on time. When Mike said he'd do something, he did it. Mike also had a *sense of responsibility*. He didn't wait for Bob to "wake up." When Mike saw that the club needed a leader to organize the work, he stepped in and did the job.

CLEO: There's one more thing you could say about Mike from Alex's story. He was efficient. He knew how to find people like Anne and Chuck to take charge of the money drive; he knew how to organize people into working groups in order to get things done.

ALEX: Right. We certainly need class officers who are efficient organizers. I worked on a student council committee last year and we never seemed to

accomplish anything. We were supposed to be making safety rules for the playground and athletic field, but the chairman just couldn't get things going. We talked about everything but safety. A class play or a banquet would flop with such a person as the leader.

OLGA: Don't you think that *tactfulness* is important in a leader? You know, the kind of person who can say just the right thing at the right time.

BEN: You mean a good mixer?

OLGA: Not exactly. A good mixer could be just a "party boy." Let me give you an example of tactfulness. Suppose you're putting up decorations for a dance. You've worked hard and you're pretty tired. Things just aren't going right, and you're getting to the point where you don't care whether the crepe paper goes up evenly or not. Your chairman notices that you're not doing a good job but he's tactful. He says, "It's tough going, isn't it, kid? Let me give you a hand for a minute."

BEN: I see what you mean, but I think *honesty* is more important than *tactfulness*.

JANE: I think it's possible to be both tactful and honest. *Tactfulness* is knowing how to deal with people without hurting their feelings. *Honesty* is the quality of being straightforward or truthful in your dealings with people, in your thinking, and in your other actions.

BEN: I may be dense, but I still don't see how you can be both.



CLEO: Well, here's an illustration. Suppose I have a new hat—the hat's okay but it looks like the dickens on me. I say to you, "Don't you think my new hat's becoming?" What would be your *honest* answer?

BEN: No, it isn't.

CLEO: But would that be a tactful answer?

BEN: No, just honest.

CLEO: Right. Now suppose you said, "The hat is unusual." Or, "It's a perfect match for your coat." Those answers are both tactful and honest. When you express your beliefs, of course you should be sincere, honest; but you don't have to get on a soap box and shout your ideas. You can be tactful and consider the feelings of other people.

ALEX: Say, with all this discussion of leadership, I'd better get on the ball and be a good chairman. Let's see how far we've gone in defining the qualities of a good leader. We've said that *dependability*, a sense of *responsibility*, *efficiency*, and *tactfulness* are all important traits.

JANE: And *honesty*, Mr. Chairman. We all know that treasurers should be honest in handling money, but other leaders need to be honest, too. Suppose you're in charge of the lighting of a school play in which a boy sits by the fireplace with his dog. Your assistant gives you a swell idea for dramatizing the scene by using a special spot with a blue bulb. After the play's over, the principal compliments you on the excellent lighting effects. If you're honest, you'll give credit to your assistant who thought of the idea. If a leader gives his assistants credit for what they do, they'll be happy working for him and then they'll do more work for the whole class.

ALEX: Agreed. *Honesty*'s high on the list of leadership qualities. What other traits do you consider important?

CLEO: I vote for *friendliness*. By *friendliness*, I mean a real liking and interest in other people and their problems. I don't mean the interest in people that a gossip columnist has. I think that Mary McKay is a good example of a friendly person. She's always ready to give a friend a hand—whether it's to help you get ready for a party, find a book in the library, or just listen to your problems when things aren't clicking.

BEN: Did anyone mention *imagination*?

ALEX: No. Do you think that should be included in our list?

BEN: Well, a leader has to be sort of a spark plug and keep things going. It takes *imagination* to dream up new ideas. Last year was the first time in years that the junior-senior banquet was held in the school gym. Everyone



of leadership we've discussed so far? Start with honesty:

CLEO: *Honesty*, *dependability*, *responsibility*, *efficiency*, *tactfulness*, *friendliness*, *imagination*, and *levelheadedness*.

JANE: I think *enthusiasm*'s important, too. It's not quite the same as imagination. *Enthusiasm* is the ability to be "pepped up" about play practice or about preparing for a party. Also, it means the ability to "pep up" people about doing some work or about an idea. "Wild Bill" Johnson, for instance, can explain a new play to the football team and do it so enthusiastically that the fellows are willing to practice the play for hours.

OLGA: Bubbles Swartz is another good example of enthusiasm. She can even make you get a kick out of washing dishes.

BEN: Isn't enthusiasm about the same as *energy*?

ALEX: Here we go again. Well, maybe there's some relationship but they aren't the same. You mean that a person who's in good health and full of *energy* is more likely to put enthusiasm into everything he undertakes?

BEN: That's right.

JANE: I know some very healthy specimens who are outstanding for their laziness; they don't show much energy. I'm all for declaring *energy*, an important quality of leadership, though. It's one of the chief qualities of Mike Cassidy whom we mentioned before.

CLEO: You know, it's strange, but no one's mentioned clothes or good looks as important in our discussion of leadership.

JANE: The important thing about appearance is to be clean and neat, not a fashion plate or a beauty queen.

ALEX: When we were talking about levelheadedness, we should have mentioned clear thinking. Another way of saying about the same thing, I'd like to add that the ability to give directions and explanations simply and clearly is important in leadership.

BEN: The thing that worries me is how are we going to find even one person in our class who has all of these qualities of leadership? Just imagine a person who is outstanding in *honesty*, *dependability*, *responsibility*, *efficiency*, *tactfulness*, *friendliness*, *imagination*, *levelheadedness*, *enthusiasm*, and *energy*?

ALEX: There may be no one person, Ben, who has *all* of the leadership qualities on our list. Our job is to nominate the people who have them *most abundantly*. I suggest that we postpone making up our slate of officers until tomorrow. Meanwhile, we can think over this list of qualities and the various members of the class. Agree? Okay. Meeting is adjourned.

ALEX: Cleo, will you read the traits

Sept. 22

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Dear Joe,

IT'S GOOD to know that you're back in the States after your business trip to Brazil for Ward-Roeback. Your survey of sales possibilities for sporting goods in South America must have been a whale of a success. Look at that promotion you won! Please tell me what the new assistant to the district sales manager does. I'm all ears—or rather, eyes—for your next letter and I'm pleased as punch about your promotion.

While you're settling down to your new job, it's school bells and textbooks for me. I saw Sid Lorando yesterday and he sent you his regards. Herewith.

You'll probably be interested in the rest of Sid's and my conversation—and its aftermath. Sid glanced at my study program and gasped, "Don't tell me you're stuck with 'Baldy' Teal for bookkeeping this year!"

"Yes," I answered weakly. I knew of Mr. Teal's reputation—hard as nails, never cracks a smile, and knows all the answers. You can't get away with a thing.

My worst fears were confirmed at the first meeting of the class during 6th period. Mr. Teal really poured on the work and topped it with special assignments for "students who'd like to get ahead." Then he gave us a list of 16 directions for setting up and explaining problems. My aching brain!

Yesterday afternoon I took the Far Hills bus home and who should sit next to me but Mr. Teal! I was petrified,

for fear he'd see a Spike Jones record album I'd borrowed from Petie. He did—and laughed! Then he told me that he'd worked his way-through college partly by playing drums in a dance band. He said Spike Jones reminded him of the way his college band must have sounded!

From that we went on to talk about Bing Crosby, the World Series, and television, and ended up discussing Lois Butler in *Mickey*. We had a wonderful time!

When I told my older brother, Bob, about Mr. Teal's "dual personality," he howled. "Look," Bob said, "teachers are human just like the rest of us. Also, they have a job to do and they keep 'office hours' just like the rest of us. The rub is mostly in that you kids don't realize that *you*, too, have a job—right now—to learn."

That set me to thinking. Bob's right. Learning is our job right now. If we took school as seriously as we would a job, then we'd realize that teachers are "on the job" at school—and that they have outside interests, too.

Thanks to "Baldy" Teal, I've learned a lot more than bookkeeping in the past 24 hours—but I'm going to learn that, too. Will you hire me as your secretary, if I do?

Sincerely yours,

Jane





Irwin Caplan in Collier

"GOLLY, what a layout!" Ed Bogle's voice was clear and it carried far across the huge, quiet room.
"S-s-s-h-h-h-h-h!"
"Pul-lease!"

These comments came softly—but irritably—from several students seated near the door where Ed was standing.

The scene was the library of Staunton High, and this was Ed's first day at his new school. He hadn't meant to disturb anyone, but the large pleasant room excited his admiration. Then, too, Ed wasn't used to the idea of keeping his voice down to a low whisper in a library. In fact, Ed just wasn't used to libraries. They confused him. He could never find what he wanted, so he'd always stayed as far away from library assignments as he could.

Today, however, Ed was in luck. Mrs. Allen, Staunton's librarian, smilingly rescued him from his confusion. "Hello there," said Mrs. Allen. "May I help you find something?"

"I guess it's my way around that I have to find," Ed admitted.

"Well, then, suppose I take you on a tour of inspection," offered Mrs. Allen.

Suppose, too, that we trail along with Mrs. Allen and Ed. Naturally your school and community libraries won't be exactly like Staunton High's, but we can learn the main highways of library work from Mrs. Allen.

Facts and Figures

Ed's first discovery was the Dewey Decimal System. It has no relation, he found, to higher mathematics. Rather, it's a plan—devised by Melvil Dewey—for classifying all *non-fiction* (that is, factual) books.

Dewey divided all of man's knowledge into ten categories, giving a set of numbers to each:

- 000—General Works (Reference books, Journalism, etc.)
- 100—Philosophy
- 200—Religion
- 300—Social Sciences (Economics, Commerce, Education, etc.)
- 400—Languages
- 500—Science (Chemistry, Biology, etc.)
- 600—Useful Arts (Medicine, Home Economics, Business, etc.)
- 700—Fine Arts (Sculpture, Music, Sports, Hobbies, etc.)
- 800—Literature
- 900—History

QUIET, PLEASE

Each category of the Dewey Decimal System has many sub-headings, and each sub-heading has its own number. (Sometimes, the sub-headings are broken down into so many sub-sub-headings that the numbers stretch into decimals; hence, the system's name.) For instance, *American history* is sub-heading 970 under the general category 900, which is *History*. The various periods of United States history are further broken down into these sub-sub-headings: 973.2-*Revolution*, 973.7-*Civil War*, etc.

All of the non-fiction books in the library are arranged on the book shelves according to their Dewey Decimal System numbers. (*Fiction* books—that is, novels—are set up in a separate section of shelves, and are arranged alphabetically, according to the last names of the authors.) You'll find, as Ed did, that each bookcase is clearly labeled with the numbers of the books which it contains. Your job of tracking down a book, once you know its number, is an easy one, for in most libraries the bookcases run in numerical order from the 000's to the 900's.

Finding the exact number of a book is another problem—and one which leads us to the card catalogue, the heart of any library. (Watch for "It's in the Cards," in next week's issue of *Practical English*.) Right now, let's catch up with Mrs. Allen and Ed, who are standing by a display rack of magazines.

"Are these *all* the magazines the library has?" Ed asked in surprise, for the display rack was not very large.

"Goodness, no!" laughed the librarian. She went on to explain that only the current issues of the most popular magazines were kept on display. All other magazines—current issues not in great demand and all back issues—were kept in a separate supply room. To get them,

students had to fill out request cards and turn them in to a library assistant.

Mrs. Allen's next stop with Ed was a row of file cabinets. "These files contain all the pamphlets which we have in the library, as well as newspaper clippings, photographs, etc."

Ed noticed that each drawer was labeled according to the Dewey Decimal System, just as the non-fiction book shelves were. Mrs. Allen pointed out to him that if he were looking up a particular topic, the same Dewey Decimal number which applied to books on that subject would also lead him to pamphlets in the same field. (Some other libraries, she added, file pamphlets alphabetically, according to topics.)

"These pamphlets should help me on the special biology assignment I got this afternoon," Ed remarked.

"Oh, are you in Mr. Gleason's class?" asked Mrs. Allen. When Ed nodded, she led him to a corner at the rear of the library. This was the Special Assignment Shelf, Mrs. Allen explained. Often teachers asked the library to line up a group of books and other materials which would help their students on a particular assignment. Such collections were placed on these special shelves, and labeled with the teacher's name and the class number.

"Gee, this is a windfall!" exclaimed Ed. "I think I'll do some work on that assignment right now."

"Good for you," approved Mrs. Allen. "And after you finish your assignment, why don't you browse around? You'll find other 'added attractions.'"

Just Browsing, Thanks

Taking Mrs. Allen up on her invitation, Ed canvassed the library from end to end. He discovered several display shelves of the new books—both stories and non-fiction—which the library staff recommended to Staunton students; an exhibit showing how a book is printed; and another exhibit of photographs by a well-known photographer. He looked carefully over the two bulletin boards which carried notices of school clubs, special lectures, etc.

"This is really a 'good deal,'" Ed said to himself as he brouzed. "It might even make me turn into a 'A' student. Hey, wait a minute, Bogle, be realistic. Make that a 'B plus' student!"

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Sept. 22



PERFECT

CONGRATULATIONS to the winners of our "Letter Perfect" contest, announced in our April 26 issue.

Brucilla Smith of West High School, Columbus, Ohio, receives first prize of \$1 for her *letter of approval* of a radio program. Charlene Bishop, West High School, Columbus, Ohio and Doris Hamilton, Glenn County High School, Willows, Calif., receive honorable mention.

Marie Johnson, Glenn County High School, Willows, Calif., wins first prize of \$1 in the *social letters' division*. Sara Linz, New Castle (Pa.) Senior High School, receives honorable mention.

Here is the poorly written *letter of approval* which the contestants were asked to rewrite:

204 West Mulberry Street
Corn City, Nebraska
May 16, 1948

Station B-L-A-R-E
812 Lincoln Street
Corn City, Nebraska

Gentlemen:

Lots of nights I listen to the radio. I've been hearing your *Corn Huskers Serenade* for several nights now and I just want to tell you, that with some exceptions, I think its tops! Even my grandmother likes it, too but my dad won't listen and Tiger, our cat who is getting old now, always hides under the davenport when we tune in on your program. I guess no program can ever be perfect. Keep up the good work, except for the exceptions.

Sincerely yours
Scott Berie

Brucilla Smith wrote this greatly improved version of the letter:

204 West Mulberry Street
Corn City, Nebraska
May 16, 1948

Station B-L-A-R-E
812 Lincoln Street
Corn City, Nebraska

Gentlemen:

Your program, "Corn Huskers Serenade," which is heard Monday through Friday at 7:00 p.m., is, on the whole, very enjoyable. The selection of records is varied enough to appeal to every taste, and the jokes are exceptionally good.

I have but one criticism to offer. I think, and many people agree with me, that it would be better to have a commercial at the beginning, end, and middle, instead of after each record.

If this improvement is adopted, I am sure your audience rating will go up by leaps and bounds. Keep up the good work!

Yours truly,
Brucilla Smith

Here is the "horrible example" of a friendly letter which we asked contestants to rewrite:

R. D. # 1
Hemingway, Vermont
May 24, 1948

Dear Stan

Stan, summer will soon be here and I was wondering. Will I see you again this year at Camp Dune-in-the-Pines? I've heard, Stan, that they've raised the rates, but maybe we could earn part of our way this year by taking care of the boats or by waiting on the tables or what do you think? My plans aren't definite yet being that I may take a summer job somewhere. Corky says that he plans to work in the Real Alligator Leather Company's factory this year. Let me know when you know and where.

Sincerely yours
Dean

Marie Johnson rewrote the letter as follows:

R. D. # 1
Hemingway, Vermont
May 24, 1948

Dear Stan

As you know, summer is just around the corner. Are you going to Camp Dune-in-the-Pines again this year?

They have raised the rates for this summer, but I've thought of a way we could get around that. Suppose we are able to get a job taking care of the boats or waiting on tables. Maybe you have a better idea for earning money to pay a part of the cost. Do you?

My plans are still indefinite. I might take a summer job here with Corky in the leather factory.

Please write as soon as possible and tell me what you decide.

Sincerely yours,
Dean

Note: The above letters are good, but perhaps you can make them even better. Study each letter carefully. Can you find any errors in English usage, grammar, or punctuation? Underline all the errors you find in the winning letters; then rewrite the letters, making them absolutely *Letter Perfect*.

Help! Help!

Now let's have some "horrible examples" to launch the new "Letter Perfect" contest. Here are two poorly-written letters. One is intended to be a *social letter* and the other is a *letter of order*.

You may enter the contest by rewriting either or both of the two letters. A prize of \$1 will be sent to the writer

of the best letter in each of the two classifications. Write your name, address, school, and the name of your teacher on the reverse side of each letter you submit. Mail your letters, not later than September 24, to Letter Perfect Editor, *Practical English*, 7 East 12th Street, New York 3, N. Y.

We'll start you off with a few pointers. In a friendly letter choose topics of especial interest to your reader. Organize your letter into paragraphs — usually one topic to each paragraph. Start with your most intriguing news and then work in the less interesting subjects.

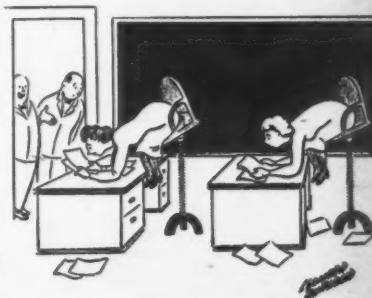
When writing letters of order, remember that mail clerks can't fill orders that are vague or incomplete. Be sure that your heading and inside address are complete and accurate. Identify the item you are ordering. (Copy the ad's description of the merchandise.) Always mention the magazine or newspaper in which you saw the ad so that your order can be easily identified. (The September issue of *School Life*, page 41.)

Don't let poor punctuation, English usage, or incorrect spelling eliminate you from being one of the lucky winners. Remember, too, that these letters may need additions or subtractions, as well as corrections in grammar, usage, and punctuation. Work out your own letter; don't settle for slightly improved copies of these "horrible examples."

83 Acacia Court
Kent Hills, Calif.
September 22, 1948

Dear Linda

Not much to write about. School has commenced. Boy the assignments! I'm taking English, history, math, and biology. Our English teacher gave each of us a mimeographed letter telling about herself the first day. Her hobbies, interests, and such. Then she asked us to write her a letter telling all about ourselves. I didn't know what to say so I filled a page with something or other. She, Miss Pebble, the English teacher is going to have us score her at the end of the semester on her personality, her ability to teach and other stuff. She says we will rate each other to (Continued on next page)



Business Education World

"It cures napping in the classroom — if they fall asleep, they fall off!"

**LEARN TO
THINK STRAIGHT**

VOTE HERE!

Those words are of top importance this fall. They mark the spots in every city, town, and community in the United States where people may vote for candidates for President of the U. S., for congressmen, governors, state legislators, and other State and municipal officials. In high schools "Vote Here" means the election of class, club, or student government officers.

This is democracy at work — to nominate and elect our leaders. And this method of government succeeds if most of the voters *think*. Abraham Lincoln once said that democracy works because "you can't fool *all* of the people all of the time."

Mr. Senator (in the cartoon below) evidently had been trying to fool the people who heard his speech from the audience or by radio, and the people who would read parts of his speech in the newspaper. This is what might have been said:

Gentleman Introducing Senator: "We have the honor of hearing tonight the *people's choice* for Senator from our great state. He has already served us well as Senator for six years, and I predict that he will be overwhelmingly re-elected. If you don't want to waste your vote, Ladies and Gentlemen, give it to — Senator XYZ!"

Senator: "Fellow citizens of this great state, I know your problems and your needs. I myself am a parent of a teen-



Dave Huffine in Colliers

"Fine speech, Senator — you dodged every issue fairly and squarely."

aged son and daughter. The farmers may be assured that at heart I am a farm boy. I have confronted the risks and decisions that face businessmen. I shall work for *all* of the people of this great state.

"I intend to fight for the things I know you want. You want community benefits — I want them, too. You hope for peace and plenty — I hope for peace and plenty, too.

"From my record you know that I always boldly speak my views. To me right is right, and wrong is wrong. These are difficult times in which to try a man who has not yet proven his ability. I rely on your good judgment to re-elect me. I promise you a vigorous campaign!"

That's a fine-sounding speech — but let's stop and *think* about it.

1. Senator XYZ is called "the people's choice." What does that mean? Can't any candidate make the same vague claim? The introducer also predicted that the Senator would be "overwhelmingly re-elected." That's a quick way to trick voters into thinking they might as well vote for Senator XYZ — he'd be re-elected, anyhow. Be sure that *you* have better reasons than that for casting your vote for a certain candidate.

2. Senator XYZ states that he is a parent, that he grew up on a farm, and that he has been a businessman. He wants all parents, farmers, and businessmen to *assume* that he will look after their interests, but he makes no promises to *do* anything. That sort of thinking doesn't make sense. The fact that the Senator is a parent doesn't mean that he will see eye to eye with all parents.

3. The Senator says that he wants to benefit the people and to have peace and plenty. No doubt his opponent wants the same things. We all do. But *wanting* certain things isn't necessarily a qualification for public office. The point is, what *specifically* does the Senator propose to do in order to bring about "peace and plenty," etc.? His statement is too vague to mean anything. It doesn't form a good political platform.

4. The Senator states that he boldly speaks his views. Fine — but what are his views? Unless you had followed closely his record of the past six years, you wouldn't know. The Senator's main reason for thinking he should be re-elected seems to be that he's had the job before. This assumes that anyone who has been a Senator will be a better Senator than someone who hasn't. If that were true, then it would have been a mistake to have elected Senator XYZ in the first place!

In order to vote wisely — or to prepare for the day when you will have

voting privileges — be alert: (A) Find out about *all* the candidates, their previous records in office, and their votes on important legislation; (B) decide what you want the candidates to do, if elected; (C) find out what *specifically* they propose to do; (D) ask yourself whether their proposals meet your requirements.

That's the ABCD of voting. Stick to it when you vote for president of your class as well as for President of the United States.

Shh-h-h!

After prolonged pleas, permission was reluctantly granted a Scout Master to take his troop to see a broadcast of "Jack Armstrong." On the appointed day the Scout Master and his troop hustled into the studio, scrubbed and brushed to their eyebrows. The harassed director was none too cordial.

"There's one thing I want you kids to get straight," he said sternly. "When that red light flashes on we'll be on the air and I don't want to hear a single peep out of you. Understand? Not a single peep."

The scouts nodded, hardly daring to breathe. In a few moments the red light flashed!

The Scout Master turned to his charges and announced in a loud voice: "Now remember, boys — a *bsolute* quiet!"

Don McNeill, Radio "Emcee" in *Liberty*

Letter Perfect

(Continued from page 11)

on our manners, and other things. Write soon, pal, and the next time I'll tell you about our football team, the Hobby Club, etc. Oh, I have an after-school job.

Your friend
Buck

1014 Jefferson Ave., N. W.
Oiltown, Pa.
September 22, 1948

The Write-Right Pencil Company
Dept. 4-22R
912 Commerce Row
Philadelphia, Pa.

Gentlemen:

I read your ad for your Everwrite Pencils which was next to the story about a storm in my favorite magazine. I like both the Business model and the King Point. Please mail me one. I need a good pencil for bookkeeping. Enclosed you will find \$1.98 in stamps and coins for same. Hurry seeing as how I have a test coming up and I don't like ordinary pencils.

Very truly yours
Jackie Campbell
P. S. Make it black with a silver clip.

Sept. 22
13

Hollywood LOVES You!

By W. D. Boutwell

HOLLYWOOD may admire, cherish, or envy Clark Gable, Lana Turner, Frank Capra, Cary Grant, and Claudette Colbert, but Hollywood loves you. If you are between the ages of 12 and 18, male or female, the film industry thinks you're wonderful.

Do you know your own strength? In Hollywood, that is. Do you know that the film industry spends thousands of dollars to find out what you want even before you want it?

In Hollywood recently a brow-furrowed publicity director told me this tale of woe: "We asked Dr. George Gallup to 'research' our new picture. We know it is a great picture. Gallup told us that adults would go to see it but that teen-agers won't be very keen about it. That's serious!"

A magazine group recently paid another researcher, Dr. Paul Lazarsfeld of Columbia University, to do a "who's who" of the moving picture audience. What he found explains why Hollywood will jump over six sound stages to gratify your slightest wish.

You are the most faithful of all filmgoers. *Two out of every five persons who see films are under 24.*

Seven of every ten teen-agers go to the movies at least once a week.

Do you know how much money you push under the box-office window each year? *An average of about \$25 per person.* Multiplied by 6,500,000 high school students, that's \$162,500,000.

Now you know why Hollywood loves you. It's for your money!

Revise your estimate of yourself. You are not Miss Nobody Smith and Joe Whatchisname eating popcorn in the dark. You are a star maker and a star breaker. Your decision to go or not to go to a motion picture sways a five billion dollar industry.

What you say about a film is especially important. A film official wistfully told me: "I wish there was a way of buying word-of-mouth advertising. Then we wouldn't have anything to worry about."

It makes a difference when you tell your pals; "Don't go to see *Hawaii Honeymoon*. It's a flop." Your personal endorsement, on the other hand, can renew a contract, melt a stony-faced banker, and build another Hollywood swimming pool.

With power goes responsibility. Because you wield so much power in Hollywood *you*, the high school stu-

dents of the United States, determine whether the annual Hollywood film crop shall be good, fair, or indifferent. Your 50-cent vote at the box office determines whether we see standardized horse-operas, whodunits that solve all problems with a right to the jaw, or something better.

All in all, high school students are pretty smart about motion pictures. You know who has played what roles. You know what is coming. You read movie reviews in *Practical English* and elsewhere. But you can always become *smarter*. Recently I interviewed fifteen top people in Hollywood asking this question: "What advice do you have for *Practical English* readers on how to look for quality in motion pictures?" These top people included directors, producers, actors, designers, cameramen, and many others. Each told me what to look for in his particular craft. Here are a few of the main points they agree on. Think about them before you decide, "What shall we see tonight?"

Don't fall into the error of labeling a picture by its star. A motion picture, like your high school football team, is a team product. The captain of a motion picture team is the director. The producer is the coach. When the producer calls a conference on a picture, the heads of 16 to 35 departments attend the meeting. Quite a team! Give

each the credit he deserves. Don't be blinded by "star" light.

The best single test of a film's quality is not the star but two other people: the *director* and the *writer* or writers. The next test to apply is this: Is it an *A* or a *B* picture? If your nearest theatre shows a picture title you never heard of, it is probably a *B* picture. Hollywood spends no publicity money on *B* pictures, including most Westerns. Of the 350 feature films issued each year, less than 150 are *A* pictures.

Few pictures, *A* or *B*, are complete washouts. A film official I know says: "I've never seen a picture in which I didn't find some value; an unusual camera angle, an acting bit, some dialogue spot." No matter how low the budget, many people pour their heart's blood into the making of a picture. You can be a smarter film observer by watching for the fine points.

Can you exert influence in any way except through the box office and by word-of-mouth? Yes. Write letters. Not just "I think-you-are-wonderful-please-send-me-your-photograph" letters, and not general gripe letters. Be specific. If you think *Fort Apache* has a sappy ending, write John Ford, the director. If you catch a film off its history base, write to the director — or the producing company. If you like the honesty of a documentary like *Boomerang*, put it down on paper. Hollywood pays attention to praise and gripes that are specific. Its films can be as good as your judgment.

This is the first in a series of articles on "How to Judge Motion Pictures." Next week: "The Busiest Man in Hollywood."



PRACTICAL ENGLISH GOES TO HOLLYWOOD: W. D. Boutwell (left) interviews Shirley Temple and her husband, John Agar, RKO stars.

'THE Day That Baseball Died' (page 18) is a "knock-out" radio production. It has everything—a popular subject, humor, and suspense. Read it and see for yourself; then ask your teacher to let you and your classmates act out the play in class. Even if you don't have the music and other sound effects, you'll find that the story, the characters, and the dialogue take on extra sparkle and meaning when the play is spoken.

After you've read the play (silently) and before you try producing it in class, try these quizzes. They'll help you to understand the story.

I. These are questions on the plot of "The Day That Baseball Died":

- What questions was the Commission of Inquiry trying to answer?
- What had been the results of Besterski's pitch known as Knuckleduster the First?
- How did the ball game stand just before Red Besterski pitched Knuckleduster the Second?
- What was the umpire's decision following Knuckleduster the Second?
- How did the 242 sportswriters vote when they were asked whether they agreed with the decision?

II. These are a few "thought" hints which may help you to appreciate the writing in the play:

- Did you notice how the author built up the suspense? Do you think it was a good idea for him to keep the reader (or the listener) in the dark about the actual pitch until the last part of the play? Would you have been as interested if you'd known the full reason for the rioting and excitement from the very beginning?
- Do you think you caught all the



Test Your READING SKILL

amusing points in the play? Did you see the humor of the situation, with a single baseball pitch causing a nationwide commotion? Were you amused by the dignified judge's manner of discussing baseball? (Try rereading the judge's dialogue, to search out amusing comments which you might have skipped over, such as this one: "Mr. Mulaskey, had you ever been stricken out by Mr. Besterski?") Did you understand the judge's reference to *Scylla and Charybdis*? Do you think that Mulaskey understood it?

III. These are discussion questions about the problem described in the play:

- Do you think that Red Besterski should have used Knuckleduster the Second? (Don't forget to consider both the tight spot Red was in, and also the power of his sensational pitch.)
- Do you think that Mulaskey was "just plain stupid" to have been fooled into swinging at the ball before it reached the plate?
- Do you think the Falcons or the Green Sox won the Series?

"Dear Miss Phillips"

Stories written in letter form—such as this one on page 31—are always fun to read, because they make you feel that you have a first-hand acquaintance with the characters. For that very reason, though, you must be

particularly alert when you read this type of story. The author doesn't tell you that each character is a certain type of person; you must figure it out for yourself on the basis of the things which the character writes.

I. These questions will test your understanding of Helen and Ansel:

- Do you remember Helen's vivid descriptions of the noises which the piano made? Would these prove that she was: (1) mean; (2) stupid; (3) imaginative?

b. Considering the way Helen expressed her annoyance, would you say she was: (1) sweet and gentle; (2) bad-mannered; (3) quick-tempered and clever?

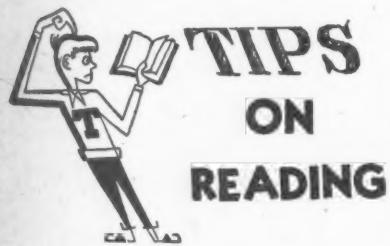
- Do you think that the tone of Ansel's letters showed him to be: (1) a "Casper Milquetoast"; (2) reserved and formal; (3) very unsympathetic?

II. Here's a point you might have missed; and an exercise you might want to try, just for fun:

- Did you notice the various ways in which Helen signed her letters? Did you realize that these different closings showed the change in her feelings toward Ansel?

b. Reread the story, noticing Helen's change of feelings in each letter. As you do, figure out the connection between her feelings and the way in which she signed the letter.

(Answers in Teacher Edition)



DO YOU read with your "eyes right," setting a snappy pace, and keeping your mind in step? Or do your eyes slouch along unevenly, while your mind straggles in the rear?

To answer that question honestly, try this test: Open this magazine flat on your desk, and place a mirror on the page opposite this one. Ask a friend to stand behind you and look into the mirror, watching your face—and especially your eyes—as you read a paragraph on this page.

When you've read the paragraph,

ask your test-mate to answer these questions: *Did you move your lips or your tongue? Did you move your head back and forth? Did your eyes stop more than twice per line of print?* If the answer to any of those questions is Yes, you're not reading "eyes right."

Good readers use only their eyes and their minds. These two tools should work together. As your eyes see the words, your mind clicks to take in the meaning.

But if you're going to use only two tools for reading, you must make the best possible use of them. You're wasting eye-effort if you see each word separately. You're wasting mind-effort too, for your "thought department" must work overtime to add the words up into ideas. Why not read *ideas* instead of words?

Authors write with ideas; they express each idea in a phrase—to the movies, late for school, a melting ice-cream cone. Your job is to train your

eyes to see an entire phrase at a time. Learn to focus on the important words and to take in the others "out of the corners" of your eyes. Move your eyes quickly from one important word to the next, and keep your mind alert to absorb the idea that comes with each eye movement.

To start you off with your eyes right, we've marked off the phrases in the following paragraph. Can you read it with only one eye-stop per phrase?

A weary home-hunter, // after months of searching, // had finally found an apartment. // He was sitting // in the landlord's office, // impatiently waiting // to sign the lease. // The landlord explained // that tenants were not allowed // to have dogs, cats, parrots, or children. // He added that // pianos, radios, and phonographs // were also forbidden. //

"Yes, sir, I agree to that," // said the tenant meekly. // "But you should know that // my fountain pen scratches." //

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Have You Met

By Charlotte M. Whittaker

Hello, Spike - What did ya do today? Get outa anything? I sure did. First hour I went out with the Dramatic Club and went down by my locker, and second I just skiped because T.G. doesn't take roll, and third period I left with the Y.W. and stayed in the locker room, fourth old Peabody fell asleep and I walked out. Next hour I'm going with the G.A.A. I hope the techers don't check up on the anual pitchers, 'cuz my ole face'll be missing. I don't belong to none of those clubs but pitcher days' a good day to skip. Missed everything but science today and I'm writing you insteada working on my notebook. Do I fool 'em or do I fool 'em?

Ritzie

Ritzie?

out of his day, sunshine, and the fun of swimming, and maybe some fish; but you didn't get anything out of yours. It was just a day wasted in stupid hanging around and in ducking when you thought a faculty member was coming. Perhaps the fun of putting something over on us interested you today, but hanging around can become mighty boring after a while. Yet that's about all you are preparing yourself to do on your holidays.

The real fun, Ritzie, would have been in being a part of the crowd, in having your picture taken for the annual. The up-and-coming people were not in the locker rooms today; they were in the gymnasium laughing and joking and practicing what they call their "personality smiles." The football teams, the basketball heroes, the class officers were there; but so were the cheerers on the sidelines, the members of the Pep Club; and you could have been there too.

You told someone the other day that you don't really know anyone but Spike and Buzzie in school. They're the only ones from your neighborhood. Let's see. In September, when you entered high school, weren't you invited to join the Y.W.? You even had a big sister appointed to take you to the first meeting, but you didn't go. Yet the Y.W.'s the best place I know for a freshman to make friends. A girl can have a lot of fun, going on hikes and

picnics, taking part in programs and stunts, singing carols at Christmas, and decorating for the school parties and parades. Remember on the day of the homecoming parade how you wished you had been asked to ride on a float? You said you could have worn the clown costume you made last year. But you hadn't gone to any of the meetings, and nobody thought of asking you. No, you wouldn't say it to me, but I know that you're thinking that you don't care so much about girls' clubs. What you really want is a date for the Student Council dance, and Spike doesn't dance, and you don't know anybody else. All right, there may be only girls in the Y.W., but they have brothers and friends, and that's one way of getting acquainted.

The Girls' Athletic Association, you say, might interest you, but you don't like to go swimming, because your hair comes out of curl; and besides the water's cold. What a sissy you are! The way you talk, one would think you were a timid, fainting heroine from one of Dickens' novels. Some day you'll want to go to the beach with a crowd. What a dull time you're going to have if you don't know how to swim or dive. You feel certain a handsome lifeguard will happen along to teach you. Been getting your ideas from the movies, haven't you? Ritzie, it takes more than an evening or two at the beach for a girl to learn how to swim, and two lessons about finish a man's endurance; after that he wonders why you are so dumb. Go, ahead, learn to float, and to do the side-stroke and crawl now, and then let them all teach you in turn; they'll enjoy it more, and you'll be a bright pupil. While you're waiting for that hero, why not have a little fun, enjoy swimming for the good sport it is, for the sheer joy of pushing out on your own, and for the exuberance of the crowd? Of course the water's cold, especially when you sit on the edge of the pool, shivering, and timidly dipping one toe in; just jump in, and you'll get a new thrill.

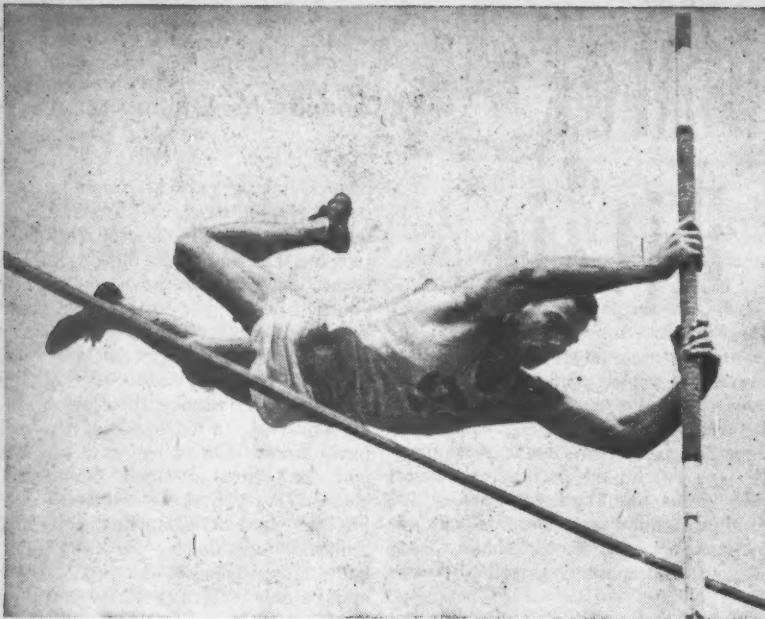
Yes, that's it, Ritzie, that's what I have been trying to say about everything in school: plunge in head first, strike out for yourself, and see how much fun these days can really hold.

What's that? You answer that if you did join the Dramatic Club, you would never get a part in a play, that the

(Continued on page 39)



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INP

Some Yanks in London

By Herman L. Masin

Scholastic Sports Editor

Introducing high-school hot-shot Bob Mathias, the world's No. 1 all-around track athlete

UNLESS you've been living in a cave the past few months, you surely know that the United States ran away with everything but Buckingham Palace at the 1948 Olympic Games in London last summer.

All our boys did was cop 11 of the 24 track events and every one of the eight swimming races! They collected enough gold in the form of first-place medals, to cap every bad tooth in the western hemisphere.

Heroes? The list reads like a roll call in the infantry. Harrison Dillard, Guinn Smith, Mel Patton, Wally Ris, Mal Whitfield, and Sammy Lee are just a few of the fleet-foots and pool sharks who led the gold rush for Uncle Sam.

But me, I'll take the two 17-year-old high school "babies" of the team — Jimmy McLane, a former Bechtel High School (Akron, Ohio) boy now attending Andover (Mass.) Academy; and Bob Mathias, a young giant out of Tulare (Calif.) High.

Skinny Jimmy copped the 1,500-me-

ter free-style crown and finished second in the 400-meter free-style swim, while big Bob won out in the toughest competition of all — the decathlon.

The decathlon consists of ten tough events based on running, vaulting, jumping, hurdling, and throwing; and it takes a guy who is a combination of a kangaroo, an eagle, and an elephant to do well in them.

That's Bob Mathias. What schoolboy Bob had to go through should only happen to a radio comedian.

The decathlon test was scheduled over two days. On the first day Bob had to compete for 10 solid hours. The next day a driving rain crippled the time schedule, and Bob had to sweat and strain for 12 more hours.

Everything that could happen, happened. At one horrible point, a blundering badge-wearer swept up the marker indicating Bob's discus throw, necessitating a 90-minute search in the rain and darkness for the pin-point marking Bob's toss.

By the time the eighth event rolled around, it was pitch black, with the only light coming from the pale bulbs in the stands and the eerie glow of the Olympic torch.

Not only were the pits and runways slimy as banana peels, but the Tulare superman had to throw the javelin with a flashlight marking the foul line. Between tries he huddled under a blanket in the rain.

After winning the event, Bob announced that he was giving the decathlon back to the Greeks; that he'd never compete in another decathlon again. Besides, he was more interested in basketball and football. At halfback for Tulare last fall, he averaged eight yards a carry; and in basketball, his true love, he chalked up 18 points a game.

Bob is 6 feet, 1½ inches tall, weighs 190 pounds, and wants to be a doctor like his dad.

Nearly every college in the land is hot on young Bob's trail. The story is he will enroll at either Stanford or California this fall.

As far as I know only two other high school students — both girls — made our Olympic team! Zoe Ann Olsen, of Oakland, Calif., who finished second in the

women
Faggs,
N. Y.).

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Sept. 22

women's low-diving event; and Mae Faggs, of Bayside High (Long Island, N.Y.), who ran in the 200-meter dash.

Mae, at 16 years of age, was the baby of the entire Olympic team. By the time the next Olympics roll around (1952), Mae ought to be ready to run away and hide from every girl sprinter in the world.

The gold medal for humor was won unofficially, by a flyweight fighter from Argentina named Pascual Perez. When Pascual weighed in for his first match, the scale showed that he was an ounce or so over the limit.

Now, according to Olympic rules, a man may weigh in only once. He cannot get off the scales, go sweat off some lard, and return for another weigh-in. So Pascual stayed on the scales while his trainers went to work.

They gave him a haircut. He was still too heavy. The beam refused to balance. They clipped his fingernails, then his toenails. No luck.

So they called for brushes and swept invisible specks of dust from the scale. No go. In desperation they washed all the dirt from the bottom of his bare feet, then gave him a terrific massage. No soap — Pascual remained overweight.

Argentina's brain-trust gazed wildly at one another. Then one of them snapped his fingers and smiled. "We protest the scales," he said.

P.S. Pascual got to fight and won the championship, too.

BOB MATHIAS, Tulare (Calif.) High School wonder, performing a few of the events in the tough decathlon test, which he won at the 1948 Olympic Games in London last month.

Acme and Wide World photos



HOUSE AFIRE!

THE guys on the radio who give away automobiles, electric stoves, and tame elephants are pikers compared to the baseball people. Our ball-bat magnates go around handing out fat fistfuls of cash.

Young talent is so scarce and the bidding for it so keen, that a club will pay practically anything to sign up a good prospect. Almost any teen-ager who can pitch a ball or smack it with a thick club stands a good chance of picking up a bundle of loot.

I'm exaggerating, of course. But the bonuses being dished out to promising young players are truly staggering.

Back in 1941 Detroit set an all-time high for bonuses when they handed Dick Wakefield's mama \$52,000 in cash and an automobile for assigning her boy to the Tiger club.

The record stood until last year when the Phillies paid the parents of young Curt Simmons \$65,000 to sign a contract. Then the Braves laid out about \$70,000 in coarse bank notes for the signature of John Antonelli, a young pitcher.

All this must have shamed the Detroit owners. For last month they set out to recapture the world's record for bonuses. They gave \$75,000 and two new cars to sign up a young catcher, Frank House, fresh out of Bessemer (Ala.) High School.

Although personally I wouldn't dish out 75 grand (if I had it) for any kind of House, 18-year-old Frank is supposed to be worth the dough. For one thing, his papa has been training him for the big leagues since Frank was big enough to heft a catcher's mitt.

Want to know what he batted for Bessemer during his high school career? Hold on to your socks, friends, you won't believe it. Frank hit an even .850!

He is a fast runner, owns a trigger arm, and clouts a long ball. At Bessemer, in addition to starring in baseball, he made all-state in football and won his letter in basketball.

His nickname — "Pig." No, I'm not being nasty or jealous. That just happens to be what his family calls him.

No one in Hartford, Conn., is going to ask Larry Amann, coach of the high school track, swimming, and cross-country teams, to improve on his 1947-48 record. Larry won the state title in every sport he coached last season!

In his 24 years at Hartford High, Larry has copped 8 track, 6 cross-country, and 14 swimming crowns. All in all, he has produced 18 unbeaten teams.

Back in the days when Babe Herman was the chief problem child of the Dodgers, he had to decide what to buy for his son's birthday. "Get him an encyclopedia," suggested one of his teammates.

"Nuts to that," the Babe replied. "Let him walk to school like I had to do."



THE DAY THAT BASEBALL

By Irving Teitel

BY POPULAR REQUEST we reprint this radio play which was first presented by the Columbia Workshop of the Columbia Broadcasting System in the early fall of 1946 and later published in *Practical English*.

A number of the scenes are "flashbacks" which help to tell the story of Red Besterski and his "Knuckle-duster" pitches. Watch for sound directions, such as "crossfade," which will help you follow the plot.

NARRATOR: In the U. S. A. — in Canada — in Mexico — in Cuba — baseball is more than an institution, more than an enthusiasm. It is an obsession.

SOUND: (*Open cold into a roaring, shouting, confused medley of yells, screams, hoots, and crashing noises as eighty thousand people are rioting in a baseball park.*)

BELANGER (*Breathless, hysterical, shouting hoarsely into the mike*): . . . and now it's a riot that is completely out of control. There are individual fights going on all over the ball park, each the center of a milling, punching mass of baseball fans. All the players are slugging it out in the infield which is a weaving nightmare of swinging fists and falling bodies. The roof of the east bleachers has collapsed, and through the shattered wreckage dazed and bruised baseball enthusiasts are still struggling . . . all the police who came pushing in just after the fateful pitch have disappeared into the middle of the mob—

SOUND: (*Rending, ear-splitting crunch and crash.*)

BELANGER: And there goes the middle portion of the central stands in a cloud of dust and humanity — it's staggering! Here comes another flying wedge of police — uh, uh, the spearhead is down, there goes another one . . . now five of them have disappeared — this ball game will go down in history! This section of the stands is beginning to sway now, (*panicky*) it's swaying dangerously now, a support is beginning to buckle and I'm going



to get this microphone away from here before — **LOOK OUT!**

SOUND: (*Crunching, cracking, shattering noise that drowns all others, then cuts dead abruptly. Dead silence. Pause. On echo — off mike cough and throat clearing.*)

JUSTICE: And this can be written into the records as an eyewitness account of the rioting at that — uh — fateful baseball game, Mr. Belanger?

BELANGER: Yes, your honor, the words you have heard are mine as recorded in our studios during the actual broadcast. I was greatly excited at the time and no doubt I missed a lot of points, but — am I in order?

JUSTICE: By all means. This is a special committee of inquiry into the events leading up to, and the immediate cause of one of the worst riots that has ever occurred in the history of American sport, and on our findings in this courtroom the future of baseball in all North America may well rest. Over three thousand people were injured following that amazing — uh — pitch of Mr. Besterski, and the suits

against the several leagues, the owners of the baseball stadium, the baseball players, and the United States of America, mount into millions of dollars. Any further information you may give us would be very valuable. I assume my colleagues on this special committee agree. Do you agree, Judge Wright?

WRIGHT: Agreed.

JUSTICE: Judge Benjamin?

BENJAMIN: Agreed.

JUSTICE: Mr. Belanger, you have been a radio sports reporter for a good many years. What do you think is the opinion among sporting writers on that — uh — pitch that was a direct cause of the riot?

BELANGER: My newspaper polled 242 sportswriters and experts. We asked them: Do you agree or disagree with Umpire Kennedy's decision?

JUSTICE: Their answers?

BELANGER: Eleven agreed. Eleven disagreed. Two hundred and twenty undecided. The question has split the baseball world down the center, lengthwise, crosswise, and at the seams. As your honors are aware, the man who

It was the last inning of the deciding game in the World Series — and the ball stopped in mid-air

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umped at the game, one of the finest in the business, committed suicide the day after — he couldn't stand the doubt in his own mind.

JUSTICE: Mr. Belanger, what is your opinion of that last inning? To which ball club should the game have been awarded?

BELANGER (Long pause): Your honor, I . . . If the court doesn't mind, I'd rather not say.

SOUND: (*Murmur in courtroom. Tap of gavel.*)

JUSTICE: The committee will not insist on your answering that question. The hearing is now adjourned (*Fading* until two-thirty this afternoon.

SOUND: (*Crossfade in last phrase of musical flourish that melts into applause in large auditorium where broadcast is being presented.*)

M. C.: (*Ringing, dramatic, full of strange import.*) We have presented on this radio series in the past the romantic, the dramatic, the bizarre, and the mysterious. Tonight we bring you the chief actor in as strange a tale as ever set half the world on its heels, the story of the man who is now threatening the existence of North America's most popular sport. Standing beside me now is the central figure in the most momentous sports dispute in history, the man whose right arm touched off a riot in New York, a panic in baseball, and a committee of inquiry — the sensational pitcher of the celebrated Green Sox — Red Besterski!

SOUND: (*Tumultuous applause of crowd. Individual whistles, boos, and catcalls.*)

ANNOUNCER: Red, how long have you been playing baseball?

RED: (*Unassuming, diffident, slight drawl.*) I've been playing ball for eight years.

M. C.: How long did it take you to perfect your original Knuckleduster pitch that was the sensation of the league at the beginning of the season?

RED: I worked on it for about six years before I was confident enough to use it in a professional game.

M. C.: And when you introduced it in the opening game of the season you told reporters it was Knuckleduster the First. You had an idea that you could improve on it?

RED: I believed that with another two years' practice I would have a really sensational ball.

M. C.: And your idea worked out?

RED: Better than I ever dreamed. I was able to use Knuckleduster the Second for the first time in the last inning of the deciding game of the World Series.

M. C. (dripping drama): With the result that in the riot that followed over three thousand people were injured, all baseball leagues in the

United States, Canada, Mexico, and Cuba, have indefinitely suspended all schedules, and the shadow of Knuckleduster the Second hangs over the historic courtroom in Washington, where the committee of inquiry into that game and riot is in session at this moment. Red, by court injunction you cannot toss another Knuckleduster pending the outcome of the inquiry.

RED: That's right, Mr. Simpson.

M. C. (triumphant): But there's nothing to prevent your showing me how to throw it! I have here a standard baseball as approved by 14 different leagues. Exactly sixty-and-a-half feet away, down the centre aisle of this radio studio, the Detroit Lion catcher, Mike Malloy, is waiting for my pitch. Will you show me how to hold the ball so that I can be the second man in the world to throw the famous Knuckleduster?

RED: Well, I don't know whether you can wrap your fingers around the ball like I can — practice has made my middle two fingers grow almost half an inch. Then there is something else that —

M. C.: A studio audience of six hundred people and a radio audience of over thirty million are waiting for this very moment when the second Knuckleduster pitch in history is to be thrown. The Mexican and Cuban Embassies have sent observers. You're not going to disappoint all these lovers of baseball?

RED: It isn't that, Mr. Simpson, it's just that —

M. C.: Are you with me, folks?

SOUND: (*Cheers of audience.*)

RED: All right. If you're willing, I'm willing. But it's dangerous.

M. C.: I'll risk it for my sponsor's sake.

RED: Get the ball well in the heel of your hand . . . that's right. Spread these two fingers back around — no, back farther . . . that's right. Now your thumb goes under — way under here. Your index finger lies along — uh — uh — these two fingers have slipped . . . (Effort) you've got to bend them back



. . . back a little farther . . . no, a little farther back yet, until —

SOUND: (*Crack! crack! of fingers breaking. Yowl of pain.*)

M. C.: You've broken my fingers!

SOUND: (*Ominous murmur of audience.*)

RED: That's what I tried to tell you! I broke my fingers six times before I could throw a Knuckleduster the Second!

BELANGER: This is Belanger again. As you know, I was at the microphone in the ball park giving the radio play-by-play on that fateful day when Red first hurled his Knuckleduster the Second, the pitch that has threatened to revolutionize and perhaps to destroy our national sport. Well, a word about that rather self-assured radio master of ceremonies who attempted to imitate the Knuckleduster pitch and broke his fingers. After that sensational occurrence there was a new burst of newspaper headlines and again the continent was split asunder by contradictory opinions —

VOICE: This is the question — Can baseball exist with the threat of the Knuckleduster the Second hanging like a sword of Damocles over its head?

BELANGER: Meanwhile the committee of inquiry, composed of three judges of the highest integrity, continued its investigation.

SOUND: (*Crossfade in unhurried sound of gavel.*)

JUSTICE: There will be no demonstrations, please, during the hearing. Mr. Hemingway, you are the chief umpire of the league.

HEMINGWAY: That's right, your honor.

JUSTICE: Mr. Hemingway, I understand you officiated as umpire in the opening game of the season when Mr. Besterski introduced what he called Knuckleduster the First — the immediate predecessor of Knuckleduster the Second. Do you recall that game?

HEMINGWAY: Perfectly. I was standing behind the plate during that first pitch, and I was so surprised I could hardly call it.

SOUND: (*Crossfade in restless roar of crowd.*)

BELANGER (close to mike): Red Besterski, glancing around the infield, looks very calm and cool considering the first pitch of the first game of the season is coming up. I can't make up my mind whether the announcement he made about using some fancy pitch he calls the Knuckleduster the First is a gag or not. Whatever it is, it better be good or he is in for a lot of ribbing from the bleachers. There he goes pounding his glove, and now here comes his famous speedball windup —

BELANGER: He's winding up, his arm goes around and around, he's gather-

ing speed, he's up on his toes — and here's the pitch!

SOUND: (*Crowd noises up behind.*)

BELANGER: What a slow ball! Butch Taylor swung — no, he didn't — he was going to swing, then he stopped, he fell — he's crumpled on the ground — the stands are in an uproar — they've just seen the unveiling of the Knuckleduster the First!

SOUND: (*Crowd noises up, fast fade to dead silence.*)

JUSTICE: You say the batter swung. Did he — uh —

HEMINGWAY: He broke his back. The second man up got so rattled he threw the bat at Besterski and was expelled from the game. The third batter struck out. The Green Sox won that game 28-0.

JUSTICE: Was the Knuckleduster the First as successful as that all through the season?

HEMINGWAY: Besterski won his first eight games with it — until some hitters caught on.

JUSTICE: And it was then that he introduced Knuckleduster the Second?

HEMINGWAY: He was called in as a relief pitcher in the last part of the last inning of the deciding game of the World Series. Red's side was leading by one run, the bases were loaded, with two men out. In order to win the series, your honor, and with it over five thousand dollars extra for each man on his team — Besterski had to strike out the batter who faced him. The count was two strikes and three balls — everything depended on this last pitch. I had heard a rumor about a Knuckleduster the Second but I didn't think he'd use it this season. As I looked at him through my field glasses I saw Red half turn toward third base and I saw him hold up two fingers.

JUSTICE: And that indicated to you?

HEMINGWAY: That the next pitch was going to be a Knuckleduster the Second.

JUSTICE: Thank you, Mr. Hemingway. Any questions from the other members of the committee?

BENJAMIN: Yes. Mr. Hemingway, are you still chief umpire for the league?

HEMINGWAY: Yes, your honor, but my resignation from that position becomes effective tomorrow.

BELANGER: Passions ran high throughout the country. Gallup Poll canvassers, attempting to poll on the issue were attacked by fans. A group of baseball tycoons foreseeing the end of baseball formed a syndicate to import cricket — England's national game — the situation was pretty depressing. The committee of inquiry droned on . . . (Dead silence.)

JUSTICE: Your name is Lester Mulaskey and you were the last man at bat in the last half of the ninth inning



of the deciding game of the Series?

MULASKEY (*self-consciously*): Yes, your honor. I was the first man in baseball history to face a Knuckleduster the Second.

JUSTICE: H'm . . . Mr. Mulaskey, I understand you are — uh — the league's leading batter — you have the highest batting average, most home runs, and so on. Is that correct?

MULASKEY (*professional pride*): And I also have most triples, tied for most runs batted in, and —

JUSTICE (*dryly*): Quite, quite. Mr. Mulaskey, had you ever been stricken out by Mr. Besterski?

MULASKEY (*reading the record*): Red struck me out five times at the beginning of the season when he started using the original Knuckleduster. Since then, though, I've been hitting him all the time — he wouldn't dare use that Knuckleduster the First on me lately.

JUSTICE: Then when the count reached two strikes and three balls Mr. Besterski found himself between Scylla and Charybdis.

MULASKEY: Well, I wouldn't put it that way. He was in a hole. If he walked me the tying run would be forced in and there would still be three men on base. He either had to give me his fast ball — and take a chance on my hitting it out of the old ball park — or try something else.

JUSTICE: So he tried something else. Mr. Mulaskey, consider this question carefully before you answer: Some split second after he pitched the ball, did you hear umpire Kelly shout: "You're out!"?

MULASKEY (*a sore point*): I did not! And in any case, your honor, Kelly had

no business shouting anything before —

JUSTICE (*explaining patiently*): Mr. Mulaskey, there are several questions that this court is trying to get answered in the course of this inquiry. According to normal baseball rules and customs, was Mr. Besterski's pitch illegal? And did its illegality touch off the riot? Or was it legal, but of such a nature as to endanger the public peace? In the light of these questions, Mr. Mulaskey, can you tell us briefly everything you remember from the time you assumed batting position?

MULASKEY (*taking a deep breath*): There were three men on base. Besterski was taking his time pitching and after I fouled a couple (*fading*) and let a couple go by . . .

JUSTICE: (*Fade in roar of crowd, keep well behind.*)

KELLY (*away off*): Ball three! Count on the batter, two strikes and three balls!

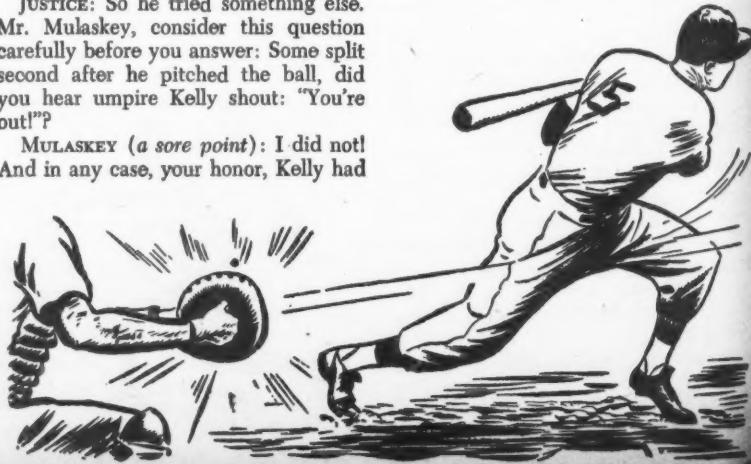
MULASKEY (*close to mike, well over crowd noises, narrating*): I stood at the plate tapping some of the dirt out of my cleats with the handle of my bat. I saw Red pounding his glove, then he looked toward third base and held up two fingers. I saw him start winding up, I braced myself and dug my heel in the dirt, and I could hear the crowd roaring —

JUSTICE: (*Crowd noises up and maintain.*)

MULASKEY (*up, excited*): I saw the flash of white leave his hand as he came out of the windup, and then I —

LAWYER: Your honor, I represent the interests of the owners of the baseball stadium, and I feel it would be highly prejudicial to my clients' interests to introduce an oral account of the next few seconds into the records by a participant in the game. We have, as one of the exhibits, an impartial eyewitness account of those few seconds as broadcast by Hewitt Belanger and recorded in the radio studio. I respectfully sub-

(Concluded on page 34)



Sept. 22

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Every beautiful inch of it is new!



New!

New!

New!

New!

FINGER-FLOW KEYS! At last a typewriter key designed to cradle your finger tips! Gives more clearance between keys. Fully standard "office typewriter" keyboard. Makes typing easier, faster!

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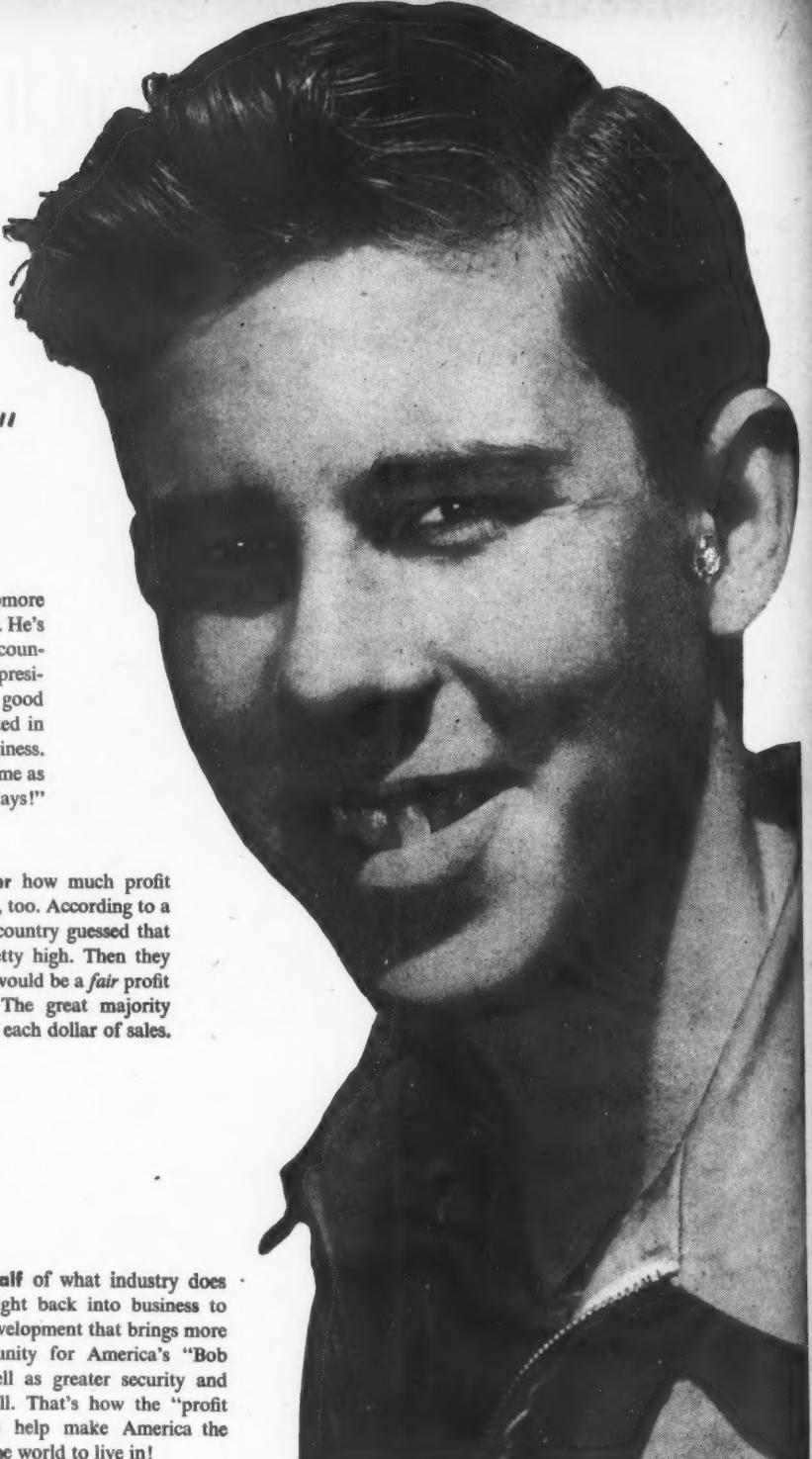
Bob Johnston is "plenty hep"

1. You'd like Bob Johnston—a sophomore at University High, Ann Arbor, Michigan. He's *in* everything. Basketball, tennis, student council, sports editor of the school paper, and president of the Latin Club. Bob's not only a good student but also a good thinker. Interested in subjects like world affairs, government, business. About manufacturers he says, "Looks to me as though they make pretty big profits, these days!"

2. A lot of people wonder how much profit industry makes. Maybe you do, too. According to a recent poll, folks all over the country guessed that manufacturers' profits run pretty high. Then they were asked what they thought would be a *fair* profit for manufacturers to make. The great majority said from 10 to 15 cents out of each dollar of sales.

3. But do you know that Govern-
ment figures show industry averages
less than half that much profit?

4. And about half of what industry does make is plowed right back into business to help pay for the development that brings more and more opportunity for America's "Bob Johnstons"—as well as greater security and better living for all. That's how the "profit system" works to help make America the finest place in all the world to live in!



NATIONAL ASSOCIATION OF MANUFACTURERS

For a Better Tomorrow for Everybody

Sept. 22



PRACTICE MAKES PERFECT



Vol. 5, No. 1, September 22, 1948

NAME _____

CLASS _____

Watch Your Language!

What's wrong with this picture?

Smothered in onions, dripping with gravy, and garnished with French fried potatoes, Jack finally saw the waiter bringing him a large, juicy steak.

Yes, that's what the sentence says. *Jack* is sitting there smothered in onions, gravy dripping all over him, a few French fried potatoes on his shoulders and knees. What is he waiting for? Just a steak — a bare steak without any trimmings. Who has the trimmings? Our friend, *Jack*. He's wearing them!

If we told you that we actually saw *Jack* like this, you'd think we were cuckoo, wouldn't you? Yet this sentence about *Jack* is taken from a composition written by an American high school student who is absolutely sane — and usually sensible. Was he trying to be funny? No! Well, then, what was he trying to do?

He was just trying to say that *Jack* was sitting at the table and saw the waiter bringing a steak smothered in onions, dripping with gravy, and garnished with French fried potatoes.

How then did our author get all the trimmings on *Jack* instead of on the steak? He forgot his grammar!

Now let's write that sentence again and put some sense into it.

Jack finally saw the waiter bringing him a large, juicy steak, smothered in onions, dripping with gravy, and garnished with French fried potatoes.

The secret is in that group of words beginning with *smothered*. In the wrong-way sentence (at the beginning of this column), that group of words stands very close to *Jack*. It seems to modify *Jack* for that reason. It seems to tell something about *Jack*.

In the corrected sentence, the group of words beginning with *smothered* stands close to *steak*. That's what it modifies. That's where it should be.

The rule then is: *Modifiers* (words that explain or give added meaning to other words) *should stand as close as possible to the words they modify*. Remember that and you'll write clearly and sanely. Otherwise you'll say things like this:

Standing on his hind legs, I shook hands with my dog. (Who was standing on whose hind legs? Who shook hands with whom?)

Piano for sale by man with genuine mahogany legs. (There's an ad that will bring in the customers!)

We're going to say more about these modifiers in the next issue. Let's see now if you've learned your lesson. Read each

(Continued on page 24, column 1)

Note: Why do we ask you to turn the page at this point? Because we've just given you a rule about modifiers. Better go back and learn it now because on the next page there's (guess what?) a quiz!

Are You Spellbound?

Have you ever seen a book called *Boners*? It's a collection of sentences taken from the compositions of high school students. What makes this book so funny is that the students were *serious* about what they had written, but like the proverbial saxophonist, they "blew in sweet, but it came out sour."

Here are a few of the howlers:

1. A *mayor* is a she horse. (Tell that to the mayor of your city! Of course, it's *mare*.)
2. *Quartz* is the name for two pints. (It should be *quarts*, shouldn't it? Even then the sentence would sound a little silly.)
3. A *refugee* keeps score at a football game. (He couldn't have meant *referee*, could he?)
4. People with certain diseases fall into a *comma*. (This is the first case on record of death by punctuation! *Coma* — one *m* — is the word.)

There's really no mystery about those errors. It's just a matter of *spelling*. The wrong kind of spelling, of course! In sentences 1 and 3, our unhappy friends tried to spell entirely by ear. (*Mayor* sounds like *mare*. *Refugee* sounds like *referee*. Not exactly — but enough so that a careless speller could make these errors.)

In sentence 2, a *z* (*quartz*) is substituted for an *s* (*quarts*). In sentence 4, an *m* is added to *coma* to make it *comma*.

Now we'll let you in on a little secret. The truth about spelling is that it is largely a matter of what you *see*. That's really what you spell — what you *see*. Or when you misspell a word — what you *think* you saw! What you hear (how you pronounce your words) has something to do with correct spelling, too. (We'll take these words up later in the term.) But it's your *eye* that really counts most.

For the next few weeks we're going to concentrate on developing your *ability to see words* — or the difficult *spots* in words. No, you won't have to see your eye-doctor. Just stay here with *Practical English* and you'll be amazed at how much more you'll be able to see in words — and how much your spelling will improve.

Ance — Ant and Ence — Ent

Look hard at the following words. Then close your eyes and try to see them in your "mind's eye." (Yes, you have one. Everybody has one.) Concentrate on the *ance* and *ant* ending in particular.

Here's a little gadget you'll find very useful. If you remember the words ending in *ance*, you'll have no difficulty with the *ant* words at all. If you know the *ant* endings, you'll

(Continued on page 24, column 2)

(Continued from page 23, column 1)

of the following sentences carefully. If it is correct, mark it **C**. If something has gone wrong with the modifiers, mark it **W** and rewrite the sentence in the space below. Three points for each sentence. Total, 30.

—1. Turning the corner, the house could be seen in the distance.

—2. Returning from the store, I found my mother asleep.

—3. Grinning sheepishly, my bunch of violets was accepted by Jane.

—4. Caught in the trap, I found a little mouse.

—5. Upon seeing my report card, my desire to show it to my father was lost.

—6. Mother kissed me gently as I left on my cheek.

—7. He bought a gift for his cousin that wasn't too expensive.

—8. Take a few of these tablets before retiring in a cup of lukewarm water.

—9. Deer for sale by young man with beautiful antlers.

—10. Quietly closing the door, I tiptoed upstairs.

(Continued from page 23, column 2)

have the *ance* form of the same word, too. Why? Well, just take a look at these two lists.

| <i>Ance</i> | <i>Ant</i> |
|--------------|-------------|
| abundance | abundant |
| accordance | |
| acquaintance | |
| arrogance | arrogant |
| admittance | |
| annoyance | |
| assistance | assistant |
| circumstance | |
| contrivance | |
| distance | distant |
| elegance | elegant |
| finance | |
| importance | important |
| maintenance | |
| observance | observant |
| perseverance | |
| reliance | relian |
| resonance | resonant |
| significance | significant |

The words that end in *ence* and *ent* are the ones that confuse the average speller. Pronunciation isn't a particularly good guide here. It's your eye that counts. So take a good look at this next list, too. It's not complete. We'll give you more next week. You'll have enough getting these and the *ant-ance* words under your belt.

| <i>Ence</i> | <i>Ent</i> |
|-------------|------------|
| adherence | adherent |
| coherence | coherent |
| competence | competent |
| confidence | confident |
| dependence | dependent |
| excellence | excellent |

Now try this test. In each of the following sentences, insert an *a* or an *e* where you see a blank space in the word. Two points for each. Total, 20.

1. You made an excell____nt suggestion.
2. If you are observ____nt, you will notice many things.
3. He is both arrog____nt and depend____nt.
4. In accord____nce with your compet____nt advice, I shall leave tomorrow.
5. She wore an eleg____nt costume.
6. I found him a very self-reli____nt assist____nt.
7. Dist____nce lends enchantment.
8. I have no confid____nce in your acquaint____nces.
9. C____npt____nt workmen have persever____nce.
10. Apples are abund____nt at this season of the year.

My score _____

My score _____

Sept 22

Sign Language

Alex Smith, the barber, gave the best shave and haircut in town. However, at the end of each week, Alex found himself "in the red." Business was good, but the daily receipts showed \$10.00 in cash, \$20.00 in I.O.U.'s. Alex was a kindly fellow and trusted everybody, but when he found that you couldn't pay your bills with the other fellow's I.O.U.'s, Alex decided to put an end to the practice of doing business "on the cuff."

Alex had a sign painted and posted it in a prominent place in his shop.

"That'll take care of the boys who think I'm running a charity bazaar," Alex chuckled.

The first customer next morning owed Alex \$10.60 worth of shaves and haircuts. As he sat down in the chair, Alex pointed to the new sign. "How do you like that new sign of mine, Charlie?"

Charlie looked at the sign. "Swell, Alex. Shave and a haircut and some of that special hair goo!"

After the operation, Charlie got off the chair, thanked Alex, and walked toward the door laughing.

"Hey, wait!" exclaimed Alex. "Can't you read, Charlie? See what that sign says?"

"That's what I'm laughing at, Alex. Get yourself a new sign painter. This shave and haircut are 'on the house!'"

Alex looked—and this is what the sign read:

What do you think? I give haircuts and shaves for nothing!

It should have read:

What do you think? I give haircuts and shaves for nothing?

The moral of the story? You can't do business without proper punctuation. Just a question mark put in the wrong place cost the sign painter his job.

What's more, your writing won't even make sense without punctuation marks.

Before we take up the various punctuation marks, let's see what you can do after a summer of very little punctuation. In the space at the right, write the word that comes before the omitted mark of punctuation. Four points for each sentence. Total, 40.

Example:

Do you like cloves cloves?

1. I like tea and milk _____
(Concluded on page 26, column 1)



Words to the Wise

Did you go hosteling during your summer vacation? If so, you probably had a basket strapped to the handlebars; your bike carrier, in the rear, was surely loaded with luggage. There were you, in the middle, pedaling hard to move the load.

What has this to do with your vocabulary? Words often present the same sort of picture as you, your bike, and your load did. Many words have a central unit (a *stem*), which carries the main meaning, with other useful units attached to the front (a *prefix*) and the rear (a *suffix*).

Look carefully at the word *eruption* to see what kind of a picture it makes. The stem which carries the word is *rupt*, which means "to break." The prefix is *e*, which means "out" or "from." The suffix is *tion*, which means "the act of." Putting those three units together, you have this picture (or definition): "the act of breaking out."

You can use this sort of picture making every day, in your reading, writing, and speaking. When you see or hear an unfamiliar word, don't slur over it. Figure out its meaning. At first you'll be wise to check your guesses with the dictionary, but soon you'll know enough prefixes, stems, and suffixes to guess accurately every time. You'll also find that words stick with you—become part of your every day vocabulary—when you make your own pictures of them.

Start right now to build up a supply of word-units by studying the prefixes, stems, and suffixes in this list.

| PREFIXES | STEMS | SUFFIXES |
|----------------------------|------------------------------|---------------------------------------|
| <i>circum</i> —around | <i>struct</i> —to build | <i>ence</i> —the act of, the state of |
| <i>trans</i> —across | <i>fer</i> —to carry | <i>ible</i> —able to |
| <i>re</i> —again | <i>cred</i> —to believe | <i>ous, ose</i> —full of |
| <i>de</i> —down, away from | <i>fin</i> —to end, to limit | <i>al</i> —pertaining to |
| <i>in, un</i> —not | <i>ten, tain</i> —to hold | <i>ice</i> —having the quality of |

Now, if you're sure that you know those word-units, figure out a word-picture for each of these words.

| | | |
|---------------------|------------------|---------------|
| 1. reference | 5. destructive | 9. defer |
| 2. transcontinental | 6. retentive | 10. credulous |
| 3. credible | 7. circumference | 11. marvelous |
| 4. infinite | 8. reaction | 12. final |

Now let's see if you thoroughly understand those words. In the blank space in each sentence below, write the word (from the list above) which will make sense. Count 2 points for each sentence. Total, 10.

- He's so _____ that he believes everything he hears.
- Use your compass to draw the _____ of the circle.
- There's a chemical law which says that every action must have a _____.
- Why, you remember the entire plot of that old movie! Your mind is certainly _____.
- What flat country! It makes this road seem _____.

My score _____

2. While I was sawing my knees scraped against the wall. _____

3. The Japs the Italians and the Germans fought against us in World War II. _____

4. In 1948 20,000 of these pencils were sold. _____

5. Bring me the following things pencils books and crayon. _____

6. Whatever is is right. _____

7. Mr. Truman your wife is here. _____

8. I will in spite of your objections continue to work for the same goal. _____

9. This is Skeezip my cat. _____

10. Oh, I am slain. _____

My score _____

My total score _____

Answers in Teacher Edition



HOW'S THAT AGAIN?

By SLIM SYNTAX

I'm confused by the word "cast." My art teacher uses the word in several different ways. Our dramatics coach "casts" a play and then we're the "cast." How many different ways can you use the word "cast"?

E. B. M., Fort Hamilton H.S., Brooklyn, N. Y.

At least 16 different ways! If you don't believe it, look up the word in your dictionary and you'll find 16 different meanings. In addition to what you and your teachers do with the word, here are a few more ways to use it: You can: *cast* a vote at election time, *cast* for trout, *cast* a longing look at someone you like!

* * *

What is *caoutchouc*? How is it pronounced?

L. M., Central H.S., Memphis, Tenn.

Where did you dig this one up? *Caoutchouc* is an early name for rubber. The preferred American pronunciation is KOO-chook. It rhymes with "YOU look!"

* * *

What is *sparrowgrass*? Where does it grow?

R. R., Chicago, Illinois

I have some sad news for you, R. R. There is no such thing as sparrowgrass. What some people *call* sparrowgrass does grow, but you usually see it in cans! Its real name is *asparagus*!

* * *

Will you please tell me the difference between "innovation" and "novation"?

Barbara D., San Diego (Calif.) H.S.

An *innovation* is something new—like the "new look" you girls are wearing. (The boys have another name for it but it's still an innovation!) *Novation* is a rare word, seldom used, which means the same as *innovation*.

It's a SMALL World

Do you remember the old motto about great oaks and tiny acorns? Let's try to prove it by starting the school year off with a crossword puzzle that's chock-full of synonyms for *small articles*. If you add all of these words to your vocabulary, it will grow by leaps and bounds.

There are 36 words in this puzzle; give yourself 3 points for each word and see if you can roll up a grand total of 108! For a starter, here's a large hint: there are twelve *small* words in this puzzle. They are: *atom, rag, gram, hair, bit, dash, scrap, aces, point, tags, dots, grain*.

The answers are in the Teacher Edition this issue. Next week they'll appear on this page.

| | | | | | | | | |
|----|----|----|----|----|----|----|----|---|
| 1 | 2 | 3 | 4 | | 5 | 6 | 7 | 8 |
| 9 | | | | | 10 | | | |
| 11 | | | | | 12 | | | |
| 13 | | | | 14 | | | 15 | |
| | | | 16 | 17 | | | 18 | |
| 19 | 20 | | 21 | | 22 | 23 | 24 | |
| 25 | | 26 | | | 27 | | | |
| 28 | | | | 29 | | | | |
| 30 | | | | 31 | | | | |

ACROSS

1. A small quantity added to a mixture.
2. Once again.
3. A small torn-off fragment.
4. Bottom edge of a skirt.
5. A tiny, hard particle, as in "a ____ of sand."
6. A shred; torn piece of cloth.
7. Very small particles.
8. A flat-topped hill (*Spanish*).
14. A very small portion.
17. Unlocks.
18. To fish, by drawing the hook through the water.
19. A very small distance or degree.
20. Irish Free State.
23. The smallest part of an element, recently split.
24. Loose ends, or rags, of clothing.
26. Father.
27. To chill or cool.

My score _____



Sept 22

"My brother was a Fortress pilot!"



Learn more about your Air Force
on Air Force Day, September 18.

He was with the 8th Air Force. Flew thirty missions in those good old B-17's. I sure wished I was in his boots then, but it'll be his turn to envy me when I've graduated from college. I'm going into the U. S. Air Force, and then — oh, boy! Wait till I take off in one of the big new jet bombers!"

American Air Power has come a long way since the Flying Forts made their first attacks over Europe. Aircraft have developed so swiftly that today some of the new Air Force planes are three times as large as the B-17 — close to three times as fast — and with almost five times the effective range!

Some of the staunch old Fortresses are still in use. They're flying as radio-piloted "drones," or serving as rescue planes, carrying lifeboats under their bellies. But new and greater aircraft

have now replaced them in the first-team line-up that defends the nation from attack and protects world peace.

If you have flying in your blood — if you have the physical fitness and mental alertness to meet the high standards of the Air Force — there's a splendid opportunity waiting for you after you have completed your education.

When you enlist in the U. S. Air Force, you're entering one of the finest careers open to any young American. You'll be in the thick of the amazing new developments in aviation, and you'll have good pay, good food and quarters, good friends while you work and learn.

Aviation Cadet training, leading to pilot's wings and a commission, is now open both to Air Force enlisted men and to civilians who can meet the

requirements. If you're eager for a career in the air, plan now to enter the world's number one school of aviation — the U. S. Air Force!

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Please send me a copy of the Air Force's new FREE booklet, "Getting Up in the World of Aviation."

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A NEW once-a-month FEATURE T-A-B CLUB THE



What Do You Read?

LAST week a group of us got to talking about books and reading. Not the kind we *have* to read, but the kind we get through the TEEN AGE BOOK CLUB—books to read for fun.

The discussion became pretty heated because each one of us seemed to like something different, and it was surprising what some of us liked. Of course, blond and fluffy Mary Jane Simmons is just the type to go for romance, but we were surprised to learn how serious she is about it. She believes love is the greatest force in life and she sees romance in all people, places, and things. She claims she learns a lot from the love stories she's always reading. Well—maybe she does. Goodness knows she's gay and always dated a month in advance.

OUR regular fellow, Bill Stevens, turned out to be a "don't-fence-me-in" reader. He says, "Why wait until tomorrow to travel? Books will take you to every country in the world." Bill says he has visited fifteen of them already. He claims to have just returned from North Borneo! Many of us enjoyed *Land Below the Wind* (about Borneo), which we got from the T-A-B CLUB last

spring, but we didn't really feel like we had been there—as Bill did. He probably will turn out to be another Admiral Peary, and be on hand when the East or West Pole is discovered.

THEY all labeled me a "Try and Stop Me" reader. It's not that I expect to be a celebrity, but it's fun to read about successful men and how they got that way. They say Benjamin Franklin's great achievement that brought him fame and riches grew out of his early reading. And I say "What was good enough for Ben is good enough for me." I've really gained a lot of big-shot friends through my reading. Of course they don't know me—not yet.

NONE of us ever read much for fun until we joined the T-A-B CLUB last year. Now we all are carrying around Pocket Books and we get into some good arguments about the different books. I guess you never really know your friends until you learn what they like in the way of books, radio, movies, or music.

Nick Martin

A Message from Mark Van Doren To T-A-B Club Members

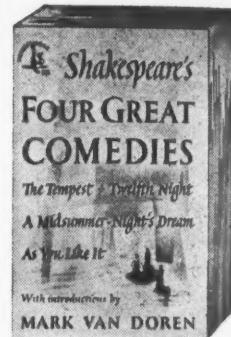


Pulitzer Prize winner Mark Van Doren, whose latest book, *New Poems*, is adding further to his distinguished literary reputation, tells us this about Shakespeare: "Shakespeare knew the people whose sto-

ries he told, but he knew even better the people for whom he told them, and

this means us. The reader of his plays is the person Shakespeare knows best. Great literature is about ourselves. It is about human nature, and Shakespeare understood this better than any man who has ever lived. That is why he is never out of date. Institutions and customs change, but man is always man. Shakespeare was and is the perfect poet of mankind. He understands us better than we understand ourselves—until after we have read his plays. They are still the very best reading in the world."

Books for September



Four Comedies of William Shakespeare

These great plays bring you the lighter side of the greatest playwright. The merry mix-up of who is who in *As You Like It*, the rollicking characters of Puck and Bottom in *A Midsummer Night's Dream*, the mischievous mixing of the sexes in *Twelfth Night*, and the entertaining magic of Prospero in *The Tempest* are all good fun. You will like Mark Van Doren's comments about each. A must for your personal library.



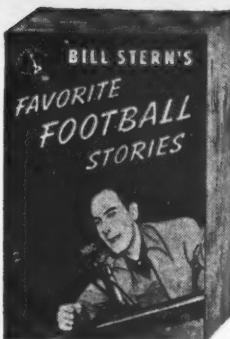
Forgive Us Our Trespasses

Lloyd C. Douglas

Dinny Brumm seemed just naturally to hate everyone. And why not? His mother had died at his birth; his father had deserted him; the evangelist family with which he lived thought more of money than goodness. He was brilliant. He was charming. But, he destroyed with hate the people he despised and the women he loved. What makes some people hate everyone? You'll be surprised to find out what was biting Dinny! Countless readers have made Lloyd Douglas one of the world's most popular novelists. Practically every one of his books has been a best-seller.

Sept. 22

3



Bill Stern's Favorite Football Stories

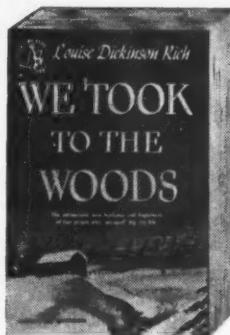
Nothing ever pleased radio's most famous sports writer, Bill Stern, more than the fact that last year his book, *My Favorite Sport Stories*, was No. 1 best-seller with T-A-B CLUB members. So pleased was he that he now has done this new collection for you — this time, all the stories and anecdotes concern football — the kickoff, first quarter, second quarter, third quarter, fourth quarter. They are amazing, humorous, and true gridiron tales.

5



slip by where secret agents feared to tread, to find out if a certain man in Nazi Germany was still alive. The contest between these amateur babes in the woods and the deadly Gestapo is both humorous and breath-taking.

4



We Took to the Woods

Louise Dickinson Rich

Is life in the woods worthwhile? "I ask it," says Mrs. Rich, "when I get up on a 20-below-zero morning to find the kitchen stove in one of its sullen moods. I don't ask it when I see the moon swinging up above Ponds Dam." Perhaps most people wouldn't enjoy living in the woods, but you will enjoy visiting there with these grand people who escaped big-city life and found adventure and happiness away from it all in the wilds.

Above Suspicion

Helen MacInnes

A great deal happens in this story of espionage. Young Richard and Frances Myles were selected by the British Foreign office because they were "above suspicion" and so innocent. They could

READ ABOUT THE BOOKS

Mark on the coupon the ones you wish to purchase.

Hand your coupon to your Club Secretary. Sorry, individual orders cannot be filled. A minimum order of ten books from a Club is required.

Now you can join the TEEN AGE BOOK CLUB

Beginning now, all readers of this magazine can join the T-A-B CLUB. Scholastic Magazines have just announced that they will sponsor, jointly with Pocket Books, Inc., this book club for teen-agers.

T-A-B CLUB provides you with books you really will enjoy reading (teenagers, themselves, help pick the titles). An expensive proposition? Indeed, no! Each book costs only 25c — less than the price of a heavy malted. What's more, you receive a give-away book dividend for every four books you buy. There are no membership dues. You don't sign up to buy any given number of books. But, you get a give-away book dividend for every four you do buy. If you buy a book a month, you get one at no cost the fifth month. If you buy all five each month, you get five give-away dividends at the end of the term.

However, individual members cannot

be accepted. You must join through a local T-A-B CLUB in your school. Your teacher will be glad to send in the coupon on her copy of *Scholastic Teacher*, if she has not already checked the T-A-B CLUB box on her *Scholastic* order card, for full details about how to organize a Club, and the necessary materials. Undoubtedly, your teacher also will be happy to help get your T-A-B CLUB started — or, a group of you can organize and run it yourselves. Then, each month, you simply read in these pages about the five T-A-B CLUB books offered for that month, decide which ones you wish to buy, fill in the coupon, below, and hand it to your T-A-B CLUB Secretary.

Soon you will be enjoying a book to your liking, and building yourself a gay, colorful, personal book shelf of your favorites.

Why not decide today to join the T-A-B CLUB?

Teen Age Book Club September Titles

| |
|--------------------------------------|
| 1. FOUR COMEDIES OF WM. SHAKESPEARE |
| 2. FORGIVE US OUR TRESPASSES |
| 3. STERN'S FAVORITE FOOTBALL STORIES |
| 4. WE TOOK TO THE WOODS |
| 5. ABOVE SUSPICION |

Check titles wanted above

then hand in with **25c** for each book ordered

NAME
*DO NOT MAIL THIS TO NEW YORK. IT IS TO BE RETAINED BY YOUR
T-A-B CLUB SECRETARY.

Everyone knows the Answer!



WHEN IT COMES to the question of doing your work well, everyone has the answer! Keeping fit! This holds true for industries just as it does for individuals, and no one knows that better than the railroads.

For the railroads, keeping fit represents one of the biggest jobs in the world. They must be ready to haul freight at the rate of more than a million tons a mile for every minute of every day in the year—and carry nearly two million passengers a day besides. To do this job they must keep 400,000 miles of track in shape. They must keep 1,750,000 freight cars, 43,000 passenger train cars and 44,000 locomotives in good running

condition. And they must maintain innumerable switches, signals, terminals, and other facilities needed to keep goods flowing to every corner of our country . . . and to the ports from which they are shipped to needy countries abroad.

In addition to keeping their existing facilities in good order, railroads are adding new strength by buying new freight and passenger cars and other kinds of new equipment as fast as manufacturers can supply them. This they are doing at prices which have gone up 94 per cent since 1939—while freight rates in the same period have been increased less than half as much.

It is in the interest of all of us—essential to peacetime pursuits and vital to national defense—that railroads be physically strong and financially sound. To keep that way, they must have a chance to earn enough to justify the heavy investment it takes to keep on improving the world's greatest system of mass transportation.

**ASSOCIATION OF
AMERICAN
RAILROADS**
WASHINGTON D. C.

D

Dear M
We
regard
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Dear
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Rep

Sept. 22

Dear Miss Phillips



Boy meets girl — and all because of a piano that makes funny noises

By Louis Paul

Dear Miss Phillips:

We have your note of May 29th in regard to the Cantrell Small Grand piano which you purchased from our city showroom recently. If you will call Mr. Thorquist, our service manager, I am sure he will be happy to take care of your complaint.

Cordially yours,

Ansel L. Jones, 3d

Dear Mr. Jones:

Thank you for your letter of May 30th. However, I am preparing to play Chopin's *Polonaise* at my brother's junior high school graduation exercises on June 26th, and when I called your Mr. Thorquist, he informed me that a mechanic could not fix the piano until June 24th. What would you suggest?

Sincerely yours,

(Miss) Helen Phillips

Dear Miss Phillips:

We would very much like to adjust this matter to your satisfaction, but you

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have not made it clear just what is wrong with your Cantrell. If you can tell me exactly what the trouble is, I will get in touch with our Mr. Thorquist and explain the situation to him.

Cordially yours,

Ansel L. Jones, 3d

Dear Mr. Jones:

Thank you for your prompt reply. However, if I knew what was the matter with the piano I would probably know enough to fix it myself. It seems to me that a new piano should be in perfect condition when it is sold to a customer. We bought this instrument in good faith, but no sooner did I start to practice on it than a funny noise began coming out of the middle of it. It is a noise that is not easy to describe. It sounds something like — well, like the squash of a pair of wet shoes. This is particularly annoying; as Chopin's *Polonaise* is a composition that is supposed to be inspiring, but on the Cantrell it is just plain soggy. Unless I can practice it unaccompanied by the march of squashy shoes, I shall certainly not be able to do justice to it at my brother's

graduation. Please tell your Mr. Thorquist that this is a matter of considerable importance to me and my family.

Sincerely yours,

(Miss) Helen Phillips

Dear Miss Phillips:

The difficulty you are having with your piano is most regrettable, and we can thoroughly understand your annoyance. Personally, I have never heard of a Cantrell which sounded like soggy shoes, nor has my father, who has been with Cantrell & Company for more than thirty years. However that may be, I have had another talk with Mr. Thorquist, service manager in our city showroom. When I told him the nature of your complaint, he informed me a mechanic would be available to you on June 24th, the date specified. While we all sympathize with your desire to prepare yourself for your brother's graduation on June 26th, it is impossible to favor you over those others who also desire service on their instruments. I hope you will understand our position.

Cordially yours,

Ansel L. Jones, 3d

Dear Mr. Jones:

I won't thank you for your letter of June 7th. If the time element weren't the main consideration, I would certainly place this in the hands of an attorney. But it is already June 8th, and I am getting absolutely nowhere with the *Polonaise*, particularly with the bass fingering — three octaves below middle C, the sound in our Cantrell changes from one of squashy shoes to dull grunts that resemble an elephant with a hacking cough.

It is unfortunate that you decided to bring your father's name into the discussion, because it is perfectly evident that he has no pride either in the way his pianos are made, or in the way his children are brought up. Your talk with Mr. Thorquist makes it plain to me that your service manager has you intimidated, and that you probably turn pale green any time he says "Boo!"

I have called several piano men in my attempt to have the defective instrument repaired, but none of them is available before my brother's graduation date. Obviously they are all working on new Cantrell pianos. I can only add that, as you seem to possess absolutely no moral responsibility for your product, I am now compelled to ride six miles on a crowded bus each evening in order to practice on the piano at the college where my father is a professor of physics. This piano isn't anything to boast about, but it has one outstanding virtue: It's not a Cantrell.

Yours truly,

(Miss) Helen Phillips

Dear Miss Phillips:

In spite of what you said in your letter of June 8th, Cantrell pianos have a great tradition behind them. De Pachmann took a Cantrell with him wherever he went. Nowhere in our files can I find a complaint from any of the famous musicians who use our instruments saying they ever sounded like an elephant with a hacking cough. Of course, they were merely pianists and not witty daughters of small-town professors.

It is our habit to presume that the customer is always right — but not when you take the liberty of attacking the integrity of my family. My grandfather, Mr. Ansel R. Jones, went to England in 1889 for the sole purpose of recushioning the piano of Queen Victoria. Our latest information is that this piano is still used by the royal family. Among piano workers, the name of Jones is always mentioned with respect. I point out these facts only for the purpose of assuring you that when my father says he never heard any piano produce sounds like squashy shoes or sick elephants, then neither has anyone else.

Although you have cast slurs on every-

body connected with Cantrell, I took the liberty of asking Father if he would make an exception about a mechanic to examine your piano. The matter is now in the lap of the gods. Personally, I hope this is the last I hear of your squashy shoes, Miss Phillips, because my work is piling up and I would like to get back to it.

Cordially yours,

Ansel L. Jones, 3d

Dear Mr. Jones:

Early this evening I had a call from somebody in your service department named Harrison or Acheson or something. He wanted to know what was the matter with our Cantrell. I told him it made peculiar noises. He asked me to play it while he listened on the telephone. Like a fool, I did. I did some squashy shoes for him, then some elephant coughs, and also some Chinese gongs. These you haven't heard about, as they developed after my last letter to you. Mr. Harrison or Acheson or whatever his name is listened intently to your celebrated piano. After a good deal of deliberation, he said that he would come and examine it on June 24th.

Now I am an even-tempered person, as anyone who has lived with a high-spirited younger brother for fourteen years is bound to be. But I must tell you frankly that I have never been quite so aggravated in my life. A month ago I imagined that the preparation of a piano composition to be played at my brother's graduation ceremony would be the simplest thing in the world. This, of course, was before I made the acquaintance of the Jones family, father and son. You know, I would love to come and see your factory, Mr. Jones. What probably happens is that someone takes a lot of

parts, and glue, and tosses them into a heap. Maybe it turns out to be a piano, maybe it doesn't. "It's all in the lap of the gods," as one member of the firm puts it.

Last evening, on the bus, some ruffian stepped on my foot and it is now almost impossible for me to walk. Today is June 11th. I have looked carefully at the bill of sale that came with our Cantrell, but not even in the fine print does it state that anybody in the firm is a gentleman. So I suppose I can just forget about my commitment of the 26th.

Yours truly,

(Miss) Helen Phillips

Dear Miss Phillips:

I am sorry to hear that you have a sore foot. When I told you in my previous letter that we regretted the inconvenience caused by the noises coming from your piano, we were perfectly sincere. However, we cannot feel responsible for what happens to our customers when they are riding on buses. Right here I want to inform you that I have put aside all my other duties in an effort to settle this matter once and for all. To begin with, I had a long-distance talk with our Mr. Carrington (not Harrison or Acheson). His opinion seems to be that Chopin's *Polonaise* may be over your head, and suggests that you play something simpler at your brother's graduation. Rachmaninoff's *Prelude in C-Sharp Minor* is his choice. He tells me this is an old standby that can be mastered by anyone with five fingers on the left hand.

I have also had another talk with our Mr. C. V. Thorquist. Mr. Thorquist seems to be convinced that my efforts on your behalf indicate an interest far beyond those of simple routine duty. Indeed, he implied that you must either be a relative of mine or my fiancee. Naturally I was indignant. I am afraid I said certain things to Mr. Thorquist that a person does not say to his elders.

During dinner I went over the whole matter again with Father. Mother was annoyed, asking why we have to talk "shop" day and night. There was a good deal of argument about this pro and con. Mother finally became quite roused, saying that if she had it to do all over again she would certainly never marry another piano maker. My brother Charles, who is sixteen, asked Father if the new Cantrells with the Chinese gongs in them were proving popular. That was finally too much for Father. He told me he would issue an order in the morning to our city showroom instructing them to deliver to your address a thoroughly tested new instrument, and to return to the factory, for dismantling and study, the one of which you

(Continued on page 43)



Did He Really

W-H-A-C-K the Ball?

SPORTS announcers — like a great many other people — seem to be uncertain of what to do about television. Even the veterans in the field — the boys who have been describing baseball and basketball to radio audiences for years — are frequently at a loss for words when broadcasting for video.

Their main problem is this: *What can we tell the audiences that they can't see for themselves, simply by watching the screen?* A certain amount of background material on players and teams can be offered, of course. Often players must be identified, for television images are still not completely clear. But that's hardly enough to provide a running commentary throughout the game. The result is that television sports announcers fill in with chit-chat, hem and haw, and insert frequent reminders to the home audience that they're getting a better view than the fans who are on the spot!

Television sportscasters are further restricted in that they're severely limited to telling the truth, the whole truth, etc. If the game is a slow, dull one, they can't resort to frantic, rapid-fire delivery to hold the interest of their easy-chair audience. The folks at home can see what's going on; they're not going to be taken in by Morse-code dictation.

Have You Met Ritzie?

(Continued from page 15)

teachers' favorites always get the leads? Did you ever stop to think what makes anybody a favorite? No, not apple-polishing, but just plain interest and the willingness to carry a job through to the end. Do you know Tommy Hollister, who has the lead in this year's Dramatic Club play? Lucky senior, you imagine. Yes, but I remember how hard Tommy worked the year he was a freshman, putting wall paper on that old stage set, and he didn't even get his name on the program. He wasn't on any committee, just happened to be handy and eager to have a part in whatever was going on around school. Moreover, if you don't always get a lead, there are many ways of having a good time producing a play. I've known boys to be enthusiastic about making the off-stage noises or about pulling the

This brings up a problem which has probably occurred, at some time, to every sports-minded radio fan. Is the sports announcing which we hear on the air honest, accurate reporting? In many of the cases to which we apply that question, the answer would have to be no. Every sports fan has had the disillusioning experience of reading a newspaper account of a flat, poorly-played game which sounded like an expert, exciting contest when he heard it described over the radio the previous evening. However, too often we forget or overlook such experiences, and go blithely on, listening uncritically to any and all sportscasting.

It might not be a bad idea for listeners to begin questioning radio sports commentary. We might stop and think when the announcer tells us, "He hit the ball with a r-i-i-f-f-i-c whack and it sa-h-h-i-i-g-g-h-h-f-y o-u-t-t-o-l-e-f-t f-i-e-l-d a-n-d-h-e C-A-U-T-H-I-T! What a catch, ladies and gentlemen, what a catch!" Did the batter really *whack* the ball? Did the ball actually fly high, wide, and handsome? Was it honestly a phenomenal catch?

It might have been. Then again, the excitement might have existed only in the announcer's voice. If so, it's hardly an example of honest reporting.

How is an announcer to report hon-



estly and still hold his audience's interest even though the game is chock-full of sloppy errors? There are several answers to that question. The announcer should: (1) have a thorough understanding of the game, know the game's vernacular, and be familiar with the teams' and the players' records; (2) have a pleasant voice; and (3) be able to speak fluently — and quickly, if necessary — without becoming over-emotional.

Happily, these standards aren't sky-high. Announcers like Marty Glickman (basketball), Mel Allen (baseball), and Red Barber and Bill Slater (all-round) measure up to all the "musts" of good sports announcing. They win their fans' respect because they speak well, they know what they're talking about. They're keen sports analysts, and they report in an accurate, lively — but unfrenzied — manner.

— LEE LEARNER, Radio Editor

curtains. There's a thrill in making a costume out of cambric and, from the back of the auditorium, seeing it shine like satin — even if some other girl is wearing it.

You declare, Ritzie, that certain gangs control all the clubs in this school? Don't prepare yourself to be an injured member of society, always excusing yourself by talking about the crooked deal the world gives you. Nobody gets honors handed to him on a silver platter these days. You envied Sally when she was voted the most popular girl in school, didn't you? You said you bet she was plenty conceited. Why, she's one of the friendliest girls this school ever had. Sally's been smiling and speaking to everybody ever since she came into high school. Just last week I noticed that after the G.A.A. had sold hot dogs at the game, it was Sally who grabbed a dish cloth and sang out, "Let's see if we can wash these old kettles in ten minutes," and

the gang did, and nobody grumbled either. Certainly, there's a reason why people like Sally. She likes people, and she always has a grand time.

No, Ritzie, it's nothing to me that you missed my English class today. As you would say, we were just reading "ole poetry," and you wouldn't have enjoyed it. Yet I wonder who is being fooled, who is missing the grand fun of high school years, the fun of taking part in activities, of doing things, of making friends, of being in the know?

Questions for Class Discussion

1. Who is Ritzie really fooling when she skips class and hangs around the locker room? Explain your answer.
2. Why does Ritzie have so few friends in school?
3. In what ways is Ritzie's adult life likely to be affected by her present attitude?
4. If you were Ritzie's best friend, what advice would you give her?

Day Baseball Died

(Concluded from page 20)

mit that that is the account that should go into the court records.

JUSTICE: Agreed. Court stenographer will eliminate the latter part of Mr. Mulaskey's testimony. The witness is excused.

MUSIC: (*Fast bridge. Crossfade.*)

JUSTICE: Now, Mr. Besterski, we resume our hearing. Is it so that before the game you had no intention of using the — uh — Knuckleduster the Second?

RED: Right. But I walked into a tough spot in the last inning and I had to use it with the count two and three on the most dangerous hitter in the league.

JUSTICE: Did you hear umpire Kelly's decision?

RED: I not only heard him — I saw him wave his hand downwards in a strikeout gesture. That was when I threw down my glove and jumped into the air. We had just won the series and that was my natural reaction.

JUSTICE: Thank you, Mr. Besterski. If there are no questions from my colleagues, the witness is excused. We are now ready to hear a further recorded description of the actual pitch, as described at the actual moment in a radio broadcast by Mr. Hewitt Belanger. By agreement of counsel this is admitted in evidence. If you please, Exhibit 109?

SOUND: (*Slight scratching as disc turns, uproar of crowd, fading.*)

BELANGER: About one hundred thousand dollars, the difference between the losing and winning purses, hangs in the balance on this next pitch, and the tension in the stadium is terrific. With the count two and three on the league's leading batter and three men on base, Besterski is taking his time—and well he might! If he has anything new up his sleeve — including a new Knuckleduster version or a rabbit's foot — now is the time to produce it! He seems to have made his decision now, he faces toward third, he holds up two fingers like a Boy Scout testing the wind . . . the catcher is pounding his glove, Mulaskey gets ready to swing, the crowd is roaring its lungs out —

SOUND: (*Crowd noise up.*)

BELANGER: Red is beginning his speedball windup, his arm is going around gathering speed — it looks like he's going to rely on a fast ball to get by Mulaskey who is coiled up now like a spring, his right heel is digging in the ground (*shouting*) . . . and here's the pitch . . .

SOUND: (*Crowd up, hold, as Belanger raises voice above it.*)

BELANGER (*at top of voice*): Mulaskey swings — !

UMPIRE (*away off, at top of voice*): Batter's out!

BELANGER: What a fast ball — I didn't even see it go over the plate — I don't think anybody did — but it's a strikeout and the Green Sox win the series — and they've thrown down their gloves and they're dancing in the infield, and that was . . . Wait! Wait! . . . just a minute! . . . something new here . . . I can see it but I don't believe it — I can't believe it! . . . *the ball hasn't reached the plate yet!* . . . I've got my glasses on it and I can see it! . . . it's stopped in mid-air about three feet in front of the batter, spinning slowly around but staying in the same place! . . . what a pitch! A fast ball until it comes near the plate — then it stops — in mid-air! . . . Mulaskey has thrown down his bat, he's turned to the dugout but his team-

MALE 1: The batter swung and missed the ball — a strikeout. The Green Sox won that game!

MALE 2: You're crazy — the ball never crossed the plate! The batter can do what he likes before the ball comes over the plate. It came over and he hit it — any idiot can see that the Falcons won!

MALE 1: Well, I'm not an idiot — he swung and missed, didn't he?

MALE 2: He couldn't have missed it! The ball hadn't reached him!

MALE 1: He swung and missed and the umpire called him out!

MALE 2: Then he reversed his decision — he saw he was wrong!

MALE 1: Wrong my foot! You're crazy! If you weren't my brother-in-law —

BELANGER: And other people said:

FEMALE 1: What's the use of trying to play baseball if one man can make a ball go like lightning for sixty feet — and then make it stop dead. The poor batters will all go crazy! They ought to play without a pitcher.

FEMALE 2: I once saw a game of cricket and they bounce the ball, if they made this Besterski do that he couldn't put that anti-gravity spin on it!

FEMALE 1: Anyway, there is still hockey in the winter.

SOUND: (*People arguing all at once behind, ad lib as.*)

BELANGER: For seven days while the nation boiled and simmered, the committee of inquiry deliberated and then on the eighth day, in front of newspaper reporters, diplomats, foreign correspondents, feature writers, cameramen, and batteries of microphones, the learned Justice, clearing his throat, announced:

SOUND: (*Voices cut dead. Unhurried sound of gavel.*)

JUSTICE: This has been a dramatic presentation of the Columbia Workshop.

MUSIC: (*Up and out.*)

With Just a Little Coaching

Football Coach: "And remember that football develops individuality and leadership. Now get out on the field, and do exactly as I tell you."

Fruitland Union News

Alarm System

A family who moved from town to the suburbs decided they needed a watchdog to guard the house at night. So they purchased the largest dog they could find from a nearby kennel. Not long afterwards, burglars broke into the house. They were not disturbed at all by the dog who slept throughout the burglary. The head of the house went to the owner of the kennel and complained.

"Well," explained the dealer, "what you need now is a little dog to wake up the big dog."

Journeyman Barber



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Speaking of Books

THE BABE RUTH STORY, by Babe Ruth as told to Bob Considine. E. P. Dutton & Co., Inc. 1948. \$3 (hard-covered edition); \$1 (paper-bound edition).

One hundred thousand people jammed into Yankee Stadium last month—not to see a ball game, but just to see for the last time a man they loved. It was the greatest tribute of Babe Ruth's long and thrilled-packed career. "The Babe's" tragic death at 53 wrote "his" to a great American success story. We are lucky to have it all set down here, just at this moment, in Babe's own words, taken down by a top-notch sports writer.

Here he speaks about his unhappy childhood frankly and honestly. He tells how he learned to play ball in the St. Mary's Industrial School (Baltimore, Md.); and how he was signed up by the Baltimore Orioles as a rookie pitcher; how the Boston Red Sox brought him up to the "big time." In his first full season in the American League (1915), the Babe led the loop in pitching!

No one has ever come close to matching his home run record—714 in 21 years; and no one has ever won so completely, or held for so long, the adoration of the American public.

RELUCTANT REBEL, by Frederic F. Van de Water. Duell, Sloan & Pierce. 1948. \$3.50.

Here is a good historical novel. It's a tale of a boy who became one of Ethan Allen's trusted "Green Mountain boys" in Vermont before and during the Revolutionary War. It's for both boys and girls who like a well-written, informative, and stirring adventure story.

The novel gives a vivid picture of the tense and courageous mood of the colonies and of the democratic spirit which was developing among the hardy pioneers. The hero, young Adam Corlher, newly arrived from London, is introduced to this spirit through the buck-skin-clad Vermonters. These men had cleared and set up homes on land claimed by lords of England as part of a grant from the King. Once Adam champions their cause, he finds himself a part of the larger struggle for independence; for the Vermonter's revolt against the authority of England was typical of the growing unrest in all thirteen colonies.

"Now they can read what I write!"

"**The Kappa Kid...that's me!** I don't have to 'de-code' themes and reports anymore. My teachers are beamin': : and I'm schemin' to take that Phi Beta Club by storm."



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speed . . . plus long life . . . plus
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THE spectacular sun tan you picked up on the shores of Lake Woowootosa is beginning to fade. The "big thing" between you and Violet Vance - Woowootosa's Lady of the Lake - has become just a pleasant memory. And a thick new history text confronts you with the grim fact that there are 300 years between "yours truly" and next summer . . .

THAT'S one way of looking at it. And if you're all primed for a September slump, you probably won't notice that the "new girl" who's re-fighting the Revolutionary War alongside you has bluer eyes than Violet - and a lot more brain.

Fun is where you find it. And you'll find it in the school cafeteria, in the chem lab, in Dramatics Club - even in Mr. Muncie's history class - if you're looking for it. The world will have a New Look, if you meet it with a New Outlook.

This could be the year you land a role in the class play, learn to josh with the girls as easily as "Flash" Carson does, or to hold a boy's attention with Sal Shaker's style. Why not?

This weekly "Boy dates Girl" page is devoted to straightening out snags in your social life. If you have questions on manners, dating, personality, or party problems, send them to: Gay Head, *Scholastic Magazines*, 7 East 12th Street, New York 3, N. Y. We'll answer them on this page.

About once a month this department "turns tables" and you answer the questions! See next week's issue: Jam Session.

Q. What should a boy do to "sell himself" on a first date?

A. She was ordering a malted in Pete's Place when you breezed in for your 4:30 refresher. You were inspired to say, "Make it two." By the time Pete had whipped up the malts, you'd managed to discover that she was footloose and fancy free - at least on Friday night.

You landed the date; you're all hearts and off to a splendid September - provided you stack up to her "great expectations" on Friday night. The question is, just what does she expect? How do you get to be the fellow who carries home her algebra book for the rest of the year?

Selling point - Number One: Select your entertainment carefully. Something which provides an opportunity for both talk and action is probably



BOY dates GIRL

ideal for a first date. If you spend the evening in a movie, Jo won't know you any better at 11 o'clock than she did at 8. On the other hand, if you while away the whole evening over cherry phosphates, conversation may wear a little thin. If there is a teen hangout in your neighborhood where you can dance, play ping pong, etc., as well as talk, that would be a good choice. Bowling or listening to records at a friend's home would have the same advantages.

You might make several suggestions and let Jo choose the entertainment. Whatever you do, tell her about your plans in advance, so she won't have to worry about what to wear.

Number Two: Manage to land on her front doorstep - on time.

Three: Don't plan to whisk Jo out of the house before her parents get a good look at you. Even if you aren't Boris Karloff in disguise, Mr. and Mrs. Daly don't know it yet.

When Jo introduces you to her mother and father, be prepared to spend 15 or 20 minutes talking with them, before you head out into the night. Mr. and Mrs. Daly aren't going to ask for your credentials or put you through a grueling cross-examination. But they would like to know whether you're the sort of boy they'll be proud to have their daughter date, and they will note your appearance, manners, and whether you can carry on an intelligent conversation.

Many boys make the mistake of slighting parents in their public relations policy. But a little good will in the

Parents' Dept. will go a long way at some future date when Jo's wangling for special late permission.

Four: Be ready, willing, and eager to carry your share of the conversation with Jo. You don't have to have Daniel Webster's phrasing or Danny Kaye's timing to keep a girl listening. But you do have to have an alert interest in any subjects she brings up, and a few opinions of your own.

If you must be on an old familiar footing with a girl before your speech is inspired, it's not a bad idea to arm yourself with a few timely topics with which to combat any awkward pauses during this first session.

You might be able to do some spell-binding with information you picked up in that *Popular Science* article on scientists' latest predictions about rocketing to the moon. Or if you find Jo's interested in affairs of the world, give her a digest of the comments made by your Belgian pen-pal in his last letter. If she's secretary of the Players, you should get full cooperation if you steer the talk around to the latest good movies.

When you're interested in being her leading man, don't overlook the importance of leading questions. What does she want to do after she finishes high school? What does she think of the new movie and radio appreciation course that's being offered at Adams High? What are her favorites in music?

Five: Last, but not least, get her home on time - or a little on the early side to be safe. She will be as sorry to see a good evening come to a close as

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you will—but she's the one who will have to face the family fireworks if she doesn't meet the curfew. Extra prompt service this time will prove that you're a reliable fellow for future reference.

Since she may feel embarrassed about telling you that 11 o'clock is the deadline in the Daly household, you'll rate as super-smooth if you ask what time she would like to be home before you start out on your date.

Q. How should a girl accept a date?

A. A straight question deserves a straight answer, and the answer is: "Okay, it's a date!" No maybes or I'll let-you-knows, unless one of your "house rules" is parental permission for dates. If so, it's better to tell him the real reason for your indecision than to let him think you're stalling for a fancier invitation.

"I'd love to, Bill, but I'll have to check with my mother first. May I let you know tomorrow?" sounds much more convincing and more complimentary than, "Well, er—uh, you see—uh, maybe—I—guess. I'll have to let you know." Doesn't it?

Q. How can a girl refuse a date without hurting a boy's feelings? Also, how can you get him to ask you for another date?

A. If you already have a date, the way to refuse is: "I'm sorry. I have a date for that night." If you want him to feel sure that you'd like him to ask you for another date, you might add: "Could we make it some other time?" After that, it's up to the boy to suggest another evening, if he'd like to. But don't think your stock has dropped to zero if he replies with, "Sure. I'll call you." He may have other dates lined up, in advance; he may have a part-time job that sometimes puts him on the "night shift"; he may have responsibilities at home that make it impossible for him to plan ahead. However, if he really wanted the date in the first place, he'll be back!

If you don't have a date for the evening requested, but still wish to refuse, the only non-skid answer is: "I'm sorry. I have other plans." If you'll stick to that story and not add tall tales, you'll never hurt anyone's feelings. Hurt feelings come from your making "excuses," such as a "splitting headache" or a "term paper," and then being seen in the movies or at Pete's Place with the "splitting headache" sitting beside you!

by Gay Head

Girls

BASEBALL RING QUICK!

TED WILLIAMS

Boys

**NABISCO SHREDDED WHEAT
HAS ONE OF MY RINGS
FOR YOU TOO...
BUT HURRY!**

**GEE, TED, IT'S SWELL
THE WAY THE BATTER
SWATS THE BALL!**

First time ever—a ring with zing! It really works . . . the batter swings with real World Series form! And it's all yours for just 15¢ and a NABISCO SHREDDED WHEAT box-top! You'll love those golden-good whole wheat biscuits—and the extra energy they give you helps you have the "staying power" top athletes need! Be sure you get the original Niagara Falls product—the one and only NABISCO SHREDDED WHEAT! Get it today and send for your ring now!



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✓ Tops, don't miss. ✓ Worthwhile. ✓ Save your money.

THE GOOD old summertime — like any other season — produced some good movies and others which were not-so-good. To keep the record straight, we've compiled this round-up of films which should be due soon at your local theatres.

✓ ROPE (Warner Brothers. Produced by Transatlantic Pictures. Directed by Alfred Hitchcock. In Technicolor.)

In *Rope*, Hitchcock does it again — turns out a unique suspense film which will keep you on the edge of your seat! James Stewart takes the spotlight, dropping his usual bashful manner to play the part of a brilliant professor who unwittingly influences two of his students (John Dahl and Farley Granger)

to commit a murder. The film's camera technique is worth watching; the story covers only a few hours, and the action is presented very much as if it were a stage play.

✓ EASTER PARADE (M-G-M. Produced by Arthur Freed. Directed by Charles Walters. In Technicolor.)

New musicals will have to go far to beat *Easter Parade* for top song-and-dance routines. A fine tribute to Irving Berlin, this tuneful film features many of his grand old hits, and several new ones of Hit Parade calibre. They're all given royal treatment, in sparkling production numbers, by Fred Astaire, Judy Garland, and Ann Miller. The story adds nothing to the picture, but fortunately

the action concentrates on music and song.

✓ THE TIME OF YOUR LIFE (United Artists. Produced by William Cagney. Directed by H. S. Potter.)

Based on William Saroyan's prize-winning play, this is a plotless tale about odd and assorted characters who wander in and out of a waterfront tavern. Nothing much happens, but everyone does a lot of talking — some of which is interesting. Occasionally the film comes to life with Paul Draper's superb dancing and James Barton's hilarious portrayal of a spinner of tall tales.

✓ THE ILLEGALS (Produced and directed by Meyer Levin for Americans for Haganah.) Distributed by Maybeir Films, Inc.)

Although technically uneven, *The Illegals* is an interesting documentary. To make the film, Meyer Levin and a cameraman traveled with Jewish displaced persons making their way from all parts of Europe to Palestine, via the illegal "underground railway." All the incidents were filmed as they actually happened. With the exception of the two leading characters, the cast consists entirely of displaced persons. Despite

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the crude conditions under which the film was made, it contains many effective scenes which compensate for the poor sound track and other imperfections.

✓**KEY LARGO** (Warner Brothers. Produced by Jerry Wald. Directed by John Houston.)

The semi-tropical Florida setting of *Key Largo* provides the background for this melodrama about an ex-Army major (Humphrey Bogart) who visits the wife (Lauren Bacall) of a dead buddy and tangles with a former big-time racketeer (Edward G. Robinson). The film's basic theme is a good one, bringing out the veteran's personal reason for having fought in the war. The acting is competent, with special honors to Claire Trevor, as the gangster's "moll."

✓**MICKEY** (Eagle Lion. Produced by Aubrey Schenck. Directed by Ralph Murphey. In Cine-color.)

This hilarious musical catches the spirit of teen-age life in a small Mid-western town. Lois Butler plays the role of a ball-playing tomboy. Hattie McDaniel, as the family maid, sides with Lois whenever she's in "dutch" with her father — which is most of the time. The movie is based on the novel, *Clementine*, by Peggy Goodwin, now available in Bantam Book form under the title of *Mickey*.

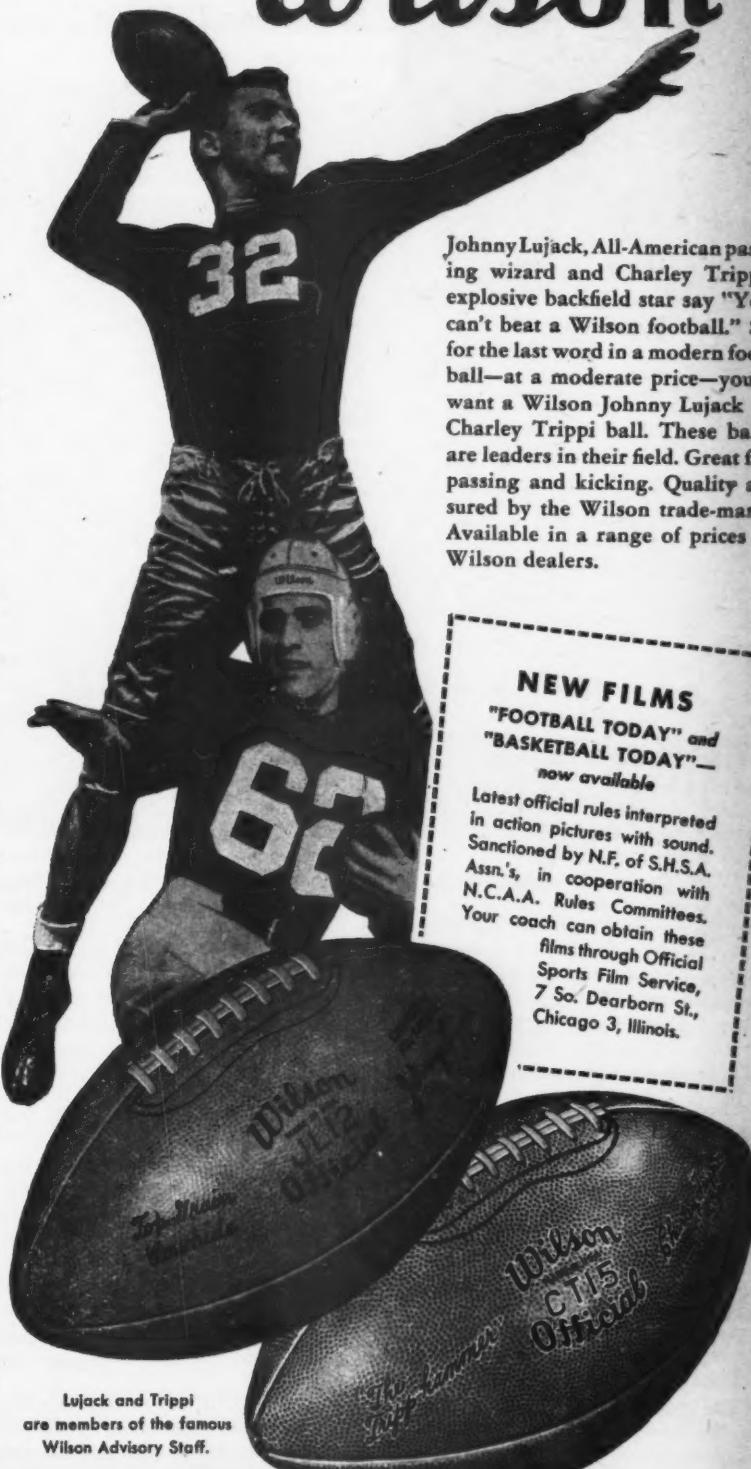
✓**A DATE WITH JUDY** (M-G-M. Produced by Joe Pasternak. Directed by Richard Thorpe.)

Do any teen-agers talk only jive and devote all their time to antics? This unrealistic (to us) story has Judy (Jane Powell) making a play for an "older man" (Robert Stack) because she's "on the outs" with her own O. A. O. (Scotty Beckett). Wallace Beery, Elizabeth Taylor, and Carmen Miranda help to complicate — but not enliven — the proceedings. However, there are two top-notch songs: "It's a Most Unusual Day" and "Judaline."

✓**THE BABE RUTH STORY** (Alfred Artists. Produced and directed by Roy Del Ruth.)

We're afraid Hollywood muffed this one. Too bad, just when the world mourns "the Babe." William Bendix is a miscast as Ruth, and none of the home-run king's personal appeal comes through. The story, which is supposedly based on Bob Considine's book of the same title, strays far from the facts. However, it does portray honestly the devotion which millions of young fans felt for "the Babe."

With Players who know best IT'S Wilson



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IT'S WILSON TODAY IN SPORTS EQUIPMENT

Piano Poet

By Herman L. Masin



Carmen Cavallaro

WHETHER you're strictly from Dixie, a long hair, or a "bop" fan, you have to admit that Carmen Cavallaro plays a lot of piano.

Carmen is one of the few pop pianists who can play a tune without making you feel that you've heard it a million times before. When he starts operating on things like Chopin's *Polonaise*, Warsaw Concerto, and Voodoo Moon (*Enlloro*), the guy becomes violently exciting.

His swift, sure, light touch, his feeling for melodic and harmonic lines, his vivid imagination are a delight to the ear. Thanks 100 per cent to the Cavallaro touch, his band is now one of the nation's top pop outfits. Each of the three records mentioned above has sold close to a million copies.

When Carmen blew into town the other week, I put on my long hair, slipped a music sheet into my button-hole, and fox-trotted over to see him. Because Carmen has always been publicized as the "dark Latin poet of the piano," I expected to find him a bit of a stuffed shirt. He shattered the illusion in about the time it takes to play a bar of *Tiger Rag*.

When I asked him what high school he attended, he broke out with: "De Witt C-L-I-N-T-O-N, boom!" That's the famous cheer of De Witt Clinton High School (New York City), the biggest high school in the world.

After I picked my jaw up off the floor, we began chatting like a pair of housewives over a back fence. While Carmen may look like the "dark Latin poet" type, he really is one of the boys — a simple, modest, friendly guy.

His story proved to be as American as the Brooklyn Dodgers. His father, like Perry Como's and Jimmy Durante's, was a barber. His mother was a music lover. On Carmen's third birthday, she installed a piano in the living room — and that was the end of the Cavallaros' popularity in the neighborhood. Car-

men banged away at the 88 for two years. At five he began taking lessons.

"By the time I reached high school, I was pretty good," Carmen admitted, "but I couldn't crash into the Clinton orchestra. They already had five pianists. One day I noted a vacancy behind one of the kettle-drums. So I sneaked back there and picked up the sticks. When the conductor gave the signal, I let go with the tympani. The boom almost made him swallow his baton. But he let me stay there."

It turned out that none of the five pianists could play anything intricate. Carmen bided his time until one day the conductor started tearing his few remaining strands of hair. Carmen then stepped forth and volunteered to play the piano. He doesn't remember whether anyone laughed when he sat down to play, but he does remember he was immediately made first pianist.

After graduation, Carmen had no trouble breaking in with a couple of small bands. In no time at all, he was a featured side-man for such famous band-leaders as Abe Lyman, Al Kavlin, and Enrique Madriguera.

The next step, of course, was forming his own band. This he did in the fall of '39. The band had its ups and downs, and Carmen began wondering whether he had done the smart thing to strike out on his own. The convincer came in the form of a record.

The top hit of the day was a tune called *Till the End of Time*, based on Chopin's *A-Flat Polonaise*. Decca Records wanted Carmen to make a popular recording of it; but Carmen hesitated. He felt that he could do something outstanding by playing it more in the classical manner. Decca decided to take a chance.

The Cavallaro band at the time was playing a big movie house. After the last show at 12 P.M., the boys moved into the studio. They hammered away for nine hours on *Chopin's Polonaise*; then, without going to bed, returned to the theatre for the first show. The record became the juke-box favorite of America, and Carmen knew he was "in" solid.

The Warsaw Concerto and Voodoo Moon followed, then a flock of albums. Hollywood beckoned next and Carmen appeared in three big musicals. Since then, the band has played every big spot in the land; been on the radio several times; and is now touring the country on a concert tour.

Although Carmen seldom records any genuine jazz, he loves the stuff and has sat in on many informal jam sessions. He thinks Art Tatum, the famous jazz pianist, is "one of the greatest things that has happened to music." Another jazz favorite of his is Charlie Parker, top "bop" saxophonist.

Carmen attributes his own success to the fact that he plays a "legato" piano. "I look upon the piano as a percussion instrument, and there is danger attached to striking chords sharply and savagely for dramatic effect. Maybe it looks good, but it just doesn't sound right — at least not to me."

His favorite composers are Ravel and Debussy. The most exciting performance of his career? "Playing, as chief soloist, at an All-Gershwin Memorial Concert in the Hollywood Bowl before 25,000 people."

Another episode he won't easily forget goes back to the time he was playing the Carlton Hotel in Washington. The late F.D.R. used to hold Cabinet dinners in a private room of that hotel.

One evening Cavallaro was standing in the lobby as F.D.R. was being escorted through. It was a warm evening and Carmen reached inside his coat pocket for a handkerchief. Six secret service men swooped down, smashed at his hand, and sent him sprawling. F.D.R. grinned at the scene and waved at him.

When I asked Carmen to pick his own favorite records, he hesitated a long moment as if to settle some conflict in his mind. Then he said, "Art is a shifting thing. It can be one thing one time and something entirely different the next. When listening to my records, I always find something wanting, either from an artistic or a mechanical standpoint. Records, being commercial, are never really perfect."

I knew what was troubling him. The guy is a perfectionist and is still, at heart, a classical pianist. You can tell this by his choice of music and the way he plays it.

"I'd like to give every high school student a word of advice," he added. "Never underestimate your academic training. Maybe you'll never apply it in your future life work; but it gives you a sound foundation. It furnishes a pattern for your thinking. It teaches you how to think and how to adjust yourself to different situations. What's more, it gives you an awareness of things and a confidence in yourself."

That being as neat a bit of advice as I've ever heard, I picked up my pencils and silently stole away.



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Coming UP!

WITH television moving in rapidly, the radio networks are doing some plain and fancy juggling of their programs to keep the audiences "listening" instead of "looking." In addition to revamping old standbys, the networks are scrambling to bring new shows to the air. Here's a preview of a few of the new "coming attractions":

On the dramatic side, Helen Hayes will be back again but in a new "radio theatre" — *The Electric Theatre* (CBS, Sundays, 9-9:30 p.m.). On this half-hour show, Miss Hayes will star in adaptations of plays, movies, and books, and in original dramas. However, since she will still be abroad for the first few broadcasts, other stars will pinch-hit for her then. The first program in the series, which begins on October 3, will star Henry Fonda in "One Sunday Afternoon."

Something new in dramatic shows will be introduced with *Great Scenes from Great Plays* (MBS, Fridays, 8-8:30 p.m.). The idea will be to present the best scenes from fine plays instead of chopping the play to fit into a half-hour of radio time. Walter Hampden plays host on this series, which will be directed by veteran radio-man Earle McGill. Hollywood headliners like Spencer Tracy, Fredric March, and Ingrid Bergman will star in such choices as "The Barretts of Wimpole Street" and "Valley Forge." Mr. Hampden himself takes over the title role which he made famous — "Cyrano de Bergerac" — in the first show on October 1.

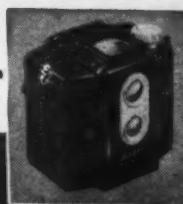
Now that documentaries have proved themselves to be popular, you'll be hearing more and more of them. ABC is following up its summer offering of "Communism — U. S. A. Brand" with a television documentary of the European Recovery Plan. This same material will probably be adapted for radio. Both ABC and CBS are planning to tackle the same topic, the mental health of America, in documentaries which will be aired soon. This offers an interesting opportunity for listeners to judge the two networks' documentaries against each other, so watch your newspaper for the details of dates and hours of these two shows.

Several other important documentaries are on the ABC docket for the new season.

(All program hours listed above are E. S. T.)

How to keep your snapshots from looking posed!

by Ken Johnson



Don't go spreading this around, but when I began taking pictures, they were pretty poor pictures.

And the main trouble with them was that I just posed my subject, said: "Look this way!" — and snapped the shutter.

But that's dead wrong. Don't pose your subject like a wooden statue. Instead, have your subject doing something natural.

Maybe washing the dog (as above). Or take a picture of a person picking flowers, reading the paper...anything that they normally do.

Be sure, though, that the subject is looking at what he is doing—not at the camera.

Be sure, too, that you load your camera with a film that has "wide

latitude." I mean Ansco Film.

For Ansco's "wide latitude" gives you plenty of leeway when taking pictures. It helps you get the picture, even though you make small exposure errors. Try Ansco Film.

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If you're really serious about wanting to become the best photographer in school, get hold of Ansco's booklet: "Better Photography Made Easy."

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Here's Looking at YOU

DICK VARNUM faced the members of the Career Club. "The subject for today's round-table discussion is 'Plan Today for Careers Tomorrow,'" he explained.

"As you know, we have just completed a poll in which we asked Jefferson High students questions about the vocational fields they're planning to enter. Pat Williams will tell us something about the poll and about some of the amazing answers we received to our questions. Pat —"

Pat shuffled her notes. "More than three out of every five of the 876 students who were interviewed said that they were planning to enter the professions — become doctors, lawyers, teachers, writers, etc. This is much too large a percentage to be entering the professions. Statistics show that less than one American worker out of every twelve is in a profession."

"But isn't it true," interrupted Hap Romano, "that we need more doctors, nurses, teachers —"

"You're right, Hap," Pat said, "but many other professions are becoming overcrowded with workers who'd be happier and who'd earn just as much in other fields such as the building trades, the mechanical trades, etc."

"The reasons which students give for their career choices are sometimes surprising. One girl wants to be an actress because she likes to wear nice clothes. A boy wants to be an airplane pilot because he thinks it might be exciting work. I doubt whether either of them has investigated the qualifications, the working conditions, or the opportunities for advancement in their chosen fields. For instance, the girl isn't even a member of the Dramatics Club. I know the boy well and I'm sure he's never tried to get a job at the airport as a porter or as a mechanic's assistant. He hasn't even worked in an automobile garage. Neither of them has made an attempt to get firsthand information about the fields they're proposing to enter."

"Thank you, Pat," Dick said. "I see that Dave's anxious to begin the discussion."

DAVE: I have a question, Mr. Chairman. How scientific can a fellow be in choosing a career? After all, there are more than 20,000 different jobs in this country. It's impossible even to read about all of them.

VERA: Many jobs require about the same abilities, and so they're members of the same job family. Take writing,

TRADES AND INDUSTRY
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AGRICULTURE PROFESSIONS CLERICAL WORK



for instance. There's newspaper and magazine writing, advertising copywriting, the writing of publicity, and of pamphlets and books. All are separate jobs but they're related and belong to the literary field. A young person could make a general study of that field and then narrow his study down to the job in which he's most interested.

SANDY: Vera has a good idea, but she's working backwards—from the job to the man. I think you should start with the man first. Study yourself — analyze your strong points. What are you good in? What are your hobbies? I can't explain what I mean very well, but I've written a self-analysis outline on the blackboard.

Here's a summary of Sandy's outline:

1. Which of these do I prefer?
 - a. Working with people (selling, teaching, nursing, social work, etc.)?
 - b. Working with things (auto or airplane repair, machine operator jobs, farm work, engineering, building trades occupations, etc.)?
 - c. Working with facts and ideas (law, writing, research, bookkeeping, accounting, some scientific work, etc.)?
2. What school work interests me most?
 - a. Shop work?
 - b. Mathematics? Science?
 - c. History? Civics? Economics?
 - d. Languages? Literature?
 - e. Physical education?
3. What club work or other school activity do I especially enjoy?
 - a. Dramatics? Speech Club?
 - b. Glee Club? Band? Orchestra?
 - c. Art work?
 - d. Sports?
 - e. 4-H? Future Farmers of America? Homemakers Club?
4. What are my favorite hobbies?
 - a. Writing stories? Newspaper reporting?
 - b. Cooking? Carpentry? Tinkering with a car?
 - c. Raising chickens? Gardening?
 - d. Photography?

The group read Sandy's outline carefully.

PAT: Golly, Sandy, I believe you have

something here! Would you mind taking a case and showing just how your outline works?

SANDY: Dick and I worked it out together. Dick, will you take over?

DICK: Yes. Let's take Vera's case. Vera, you like to work with people, but you're also above average in working with facts and ideas—in math, chemistry. However, you're interested in facts as they apply to people, not in cold research. Right? You like your chemistry and biology classes. Such courses could help you to qualify for nursing—a job field which has interested you since your mother was sick last year. But your grades also are above average in office practice and typing. You're secretary of the Commercial Club. You have a part-time job running the mimeograph machine in the school office. These facts indicate an interest in clerical work—in becoming a stenographer or a private secretary, perhaps. You go out for sports—for basketball and tennis. Your health is excellent—important to consider, especially for nursing. Now the questions are: Should Vera prepare to become a nurse? Should she plan for some office career? Could she combine her interests by becoming a *medical secretary*? Or should she look further for some other job?

VERA: How much do I owe you, young man, for being analyzed? And what should I do?

SANDY: You should look for a part-time job working in a hospital—as a nurse's aid or as a kitchen helper so that you can explore the field of nursing firsthand. You've already had experience in office work.

DICK: That's a good suggestion. And she should make a career kit based on reading and on interviews with people working in the fields which interest her. We don't have time to explain the career kit today, but we'll take that subject up at our next meeting.

You'll be hearing more about Pat, Vera, Dick, Sandy and other Jefferson High Career Club members in future issues. They'll give you ideas on how to set up a Career Club in your school, how to choose a vocational field, and how to swing a part-time job. They'll be investigating careers in farming, sales work, factory work, clerical work, transportation, the professions, etc. If you have any topics you'd like to see on their agenda, let us know. — William Favel, Vocational Editor.

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Sept. 22
43

Dear Miss Phillips

(Continued from page 32)

complain. He also said that if, on dismantling, this piano showed no defect in construction or workmanship he would deduct the cost of it from my salary week by week.

Dear Miss Phillips, I hope you have your new piano soon. I hope your brother graduates with honors. I hope your foot gets better. I hope you will appreciate the trouble you have put me to. For a moment there I too wished that Mother had married anybody but a piano maker.

Cordially yours,

Ansel L. Jones, 3d

Dear Mr. Jones:

The new piano came this morning. The men dropped the harp on the living-room table and dented it (the table), but that was all right. I played a few chromatic scales on it and it seemed fine. I plunged into the *Polonaise* with great delight, since I still had ten days to master its difficulties. The men forced me to sign a paper saying that when they left, this piano made no sounds other than those normally to be expected. My father, who was somewhat opposed to our buying a new piano in the first place, agreed that the tone was satisfactory. In spite of your last letter, I had decided to sit down and write you a note of thanks — a mistake which now I am happy to say I did not make. For what I have to tell you is that I think you and Cantrell & Company are frauds. No sooner had I finished my lunch and returned to practicing the *Polonaise* than an altogether impossible sound began coming from this piano. Something inside apparently worked loose with a few vibrations — the nuts became undone, or something, I don't know just what. In any case, this new instrument *echoes*. It acts just as an echo does when you shout "Hello!" Only instead of hollering "Hello!" back, the piano keeps repeating the last bar of music played.

I am the daughter of a simple college professor, and my limited experience has not taught me how to deal with such obvious cheats and frauds as Cantrell & Company employs. Please consider our correspondence closed. I would rather hear a piano talk back to me than continue to exasperate myself in fruitless arguments with you. Neither do I need your advice in musical matters. If I wanted to play Rachmaninoff, I wouldn't be practicing Chopin. So Mr. Thorquist thinks I am your fiancee? Just now I am not considering marrying anybody. If I were, I would break the engagement for fear the young man



FELLOWS! Being able to shoot straight is a lot of fun. And the right equipment to help you enjoy this keen sport is a Remington Model 513T and the new Remington Model 521T "Junior Special" target rifle. And don't forget to use Remington ammunition with Kleenbore* priming. You'll be shooting an unbeatable combination. Remington Arms Company, Inc., Bridgeport 2, Connecticut.

Remington Model 521T bolt action "Junior Special" target rifle. Special-sized target stock, micro-star rear sight, adjustable sling strap and other features for junior match competition on the range. Shoot Remington 22's with exclusive Kleenbore* non-explosive priming for flatter accuracy.

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might take a notion to go into the piano business. Please give my regards to your good mother, and tell her I understand exactly how she feels. And thank you for your concern about my foot. It will heal in time. But I'll never forget this experience with the scion of a noble piano family. Goodby, Mr. Ansel L. Jones, 3d. If I come across some good glue, I'll send you the recipe.

Regretfully yours,

(Miss) Helen Phillips

Dear Miss Phillips:

It is not quite that simple. I told you that Father threatened to deduct the cost of your piano from my salary if it turned out to be in good condition. And Father never jokes. The piano was returned to us, tested for "voice" by our Mr. Hubermann, and Father himself personally examined the action. A memo has just been signed by Father charging me not only with this piano, but express and delivery expenses on the other.

You have been very free, Miss Phillips, with accusations of fraud. You have attacked the integrity of Cantrell & Company. I can only suppose that you are suffering from some type of persecution mania. Auditory hallucinations often accompany this illness. The victim is convinced that he or she is hearing strange noises. They could easily be the sound of squashy shoes or the ringing of Chinese gongs, or even a piano talking back. I wouldn't presume to make a diagnosis from the evidence in your letters, as I'm not a physician. But I do think that your father ought to send you to a competent neurologist. If these things are caught in time, they can be cured.

Cordially yours,

Ansel L. Jones, 3d

Dear Mr. Jones:

Your letter of June 15th has been received by me. Ordinarily it would not be worthy of a reply. By a mere coincidence last evening a colleague of my father's, Dr. E. C. Broadcamp, visited our home with his wife. Dr. Broadcamp is a neurologist at the college. I happened to be trying to practice the *Polonaise* when they arrived. I might say that Dr. Broadcamp, like your father, is not distinguished for his sense of humor. When he heard our piano, he asked why we were torturing innocent little cats inside it. I proudly said, "Oh, no! That's really the way a Cantrell sounds." Now you will probably suggest that Dr. Broadcamp should be sent to a neurologist.

I have given up hope of playing at my brother's graduation, which is nine days away. But I confess that I sympathize with you about the deduction

that is being made from your salary. It seems unjust to visit the sins of the father onto the son. It really isn't your fault that Cantrell hasn't the slightest notion of how to make pianos.

Yours truly,

(Miss) Helen Phillips

Dear Miss Phillips:

Let me assure you that what I am about to say is written without any desire to inject my own personality into the matter. I do not know what you do for a living, but you know nothing of the craftsmanship which the manufacture of pianos entails. May I enlighten you? At eighteen I started a regular course at college, in addition to working nights in the Cantrell & Company factory. For four years I did menial labor in every department. On graduation, I was sent to Paris, where I studied in the factories of Movaïs et Cie. On my return, I took my place at the bottom of the ladder. Before I was permitted to touch a piano in construction, I was required to describe the function of the seven thousand parts that go into its manufacture. For a year I was given the task of rebuilding instruments which had been discarded as worthless by the turn-in department. It is possible for me now to make an entire piano blindfolded.

The suggestion I have decided to make is the result of a variety of motives. I don't like to pay for pianos out of my salary. I don't like to be called a fraud and a cheat. I don't like Cantrells to be made fun of. My curiosity is aroused by the trouble you are having. Something is happening that just doesn't happen. You may believe me or not, but I am as anxious that you play the *Polonaise* at your brother's graduation as you are. We think the Rachmaninoff would be a more practical choice, but then, as you say, if you wanted to play Rachmaninoff, you wouldn't be practicing Chopin. The suggestion I have to make is this: The twentieth is Sunday. I will take the train down to Howardsburg Saturday evening. I had planned to play some tennis on Sunday, but I will sacrifice my recreation to learn exactly what is the matter with the instruments we have been delivering to you. Please let me know if it will be convenient for me to call at your home at 9 a.m. Sunday, June 20th.

Cordially yours,

Ansel L. Jones, 3d

Dear Mr. Jones:

Nothing would delight me more than to receive you at the time specified. It shouldn't make any difference to you what I do for a living, but for the sake of your curiosity, I am an English

teacher at the Howardsburg High School. I never studied in Paris, of course. I am just a small-town girl, and I have no illusions about my musical talents. It is simply that in our community what talents we possess must be used to their best advantage.

I am looking forward to your arrival on Sunday. I have only one comment to make before I see you then. In your last letter you said that you could build a piano blindfolded. If this is the way Cantrells are made, I think you should state such facts in your advertising.

Sincerely yours,

(Miss) Helen Phillips

Dear Ansel Jones:

I hope you arrived back at the factory without too much discomfort, I am writing this because there were a few things which I did not get to tell you Sunday. Father has not yet decided what he intends to do about Harold.

Naturally we had no time to ask him why he did it when you were here, but afterward I took him aside and asked a few questions of my own. First, however, I grasped his shoulders and shook him until his teeth rattled. When I asked why he had sneaked rubber shoes and the dinner-table bell and a couple of dozen clamshells into the sounding board of the piano, he finally confessed it was to prevent me from playing at his graduation. It still isn't quite clear to me why he did not want me to play. All he would say was, "Aw, Sis, the gang'll never quit kiddin' me if you get up and play that corny music." Why the gang would kid him if I played the *Polonaise* is a complete puzzle to me.

I am less embarrassed by my ignorance of the folk-ways of young boys than I am at the trouble you have had in the last several weeks. I have been trying for some time to write an apology that would sound adequate, but humility, as my letters have probably indicated, is not one of my outstanding traits. Instead of trying to assume it, I would much rather express my admiration for the manner in which you took our piano apart. I was watching your face closely, and the light that shone in your eyes when your pincers extracted one of Harold's rubber shoes was like that of a surgeon triumphantly extracting a bullet from the body of a dying person.

When a decision has been made about Harold, I shall write and let you know, as I imagine you will be interested. Meanwhile, I am sorry my foot was still sore so that I couldn't take a walk with you after supper as you suggested. There were so many things to talk about. I haven't had time to practice the *Polonaise*, but I am hoping that in the few days that remain I will ma-

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Ever yours,
(Miss) Helen Phillips

Dear Helen:

May I call you Helen? It seems as though I had known you all my life. I am sorry to hear that what to do about Harold has become a problem in your household. Maybe if you just went ahead and played the *Polonaise* at his graduation, that would be punishment enough. When I told Father what had really happened, he chuckled. Work almost came to a standstill at the plant. A polisher who has been with us for eleven years told me afterward that it was the first time he had ever heard Ansel Senior laugh during business hours.

Thank you for your compliment about my work. It is a tradition with us Joneses. As I told you, our name is mentioned with respect wherever piano men gather.

I felt bad, too, that we had so little opportunity to talk last Sunday. Another time?

Cordially,
Ansel L. Jones, 3d

Dear Ansel Jones:

I think you are the most conceited man I have ever known. A little compliment, and your chest bulges out like an overblown balloon. Just what do you mean when you say that my playing at Harold's graduation will be enough punishment for the trouble he has caused? I thought I had experienced the last of your insults when our piano was fixed. When I met you, you seemed to be a sensible young man. I can only conclude that you have a streak of arrogance which you find impossible to control. Please don't write to me any more. All my time is taken up practicing the *Polonaise*.

Yours,
(Miss) Helen Phillips

Dear Mr. Ansel Jones, Dear Sir:

It will probably come as a surprise that you get this letter from me. You better come down here right away. My sister is pretty upset. It is getting so that I am sorry I ever started putting stuff in that piano. I didn't want the guys all kidding me afterward that my sister is such a terrible piano player. After all, a guy that expects to go out for the football team has to be pretty careful of his reputation, etc. But also at the same time I never figured she would be so upset like she is. She stays up in her room and cries, and when I knocked on the door a little while ago she says: "Get away, you inhuman monster. If it wasn't for you, I would of

never heard of that stubborn pighead named Jones." It is her that calls you the name of pighead, not me. I am only quoting her words verbatim.

Personally, people that get in love are crazy as far as I am concerned. On the other hand, since it was me who had the idea of putting stuff in the piano, I guess it is only right that I write and tell you I think Helen is head over heels in love with you. She sits around all day and mops, and at night she cries, and anybody that goes near her, she snaps at like a snapping turtle. I guess nothing can be done to stop her from playing the piano at my graduation, but at least I figure if you came down here and made her feel better by marrying her or something, maybe that would be the solution.

Yours very truly,
Harold Phillips
(Helen's Brother)

HAROLD PHILLIPS
HOWARDSBURG

THANKS FOP KIND INVITATION
TO ATTEND GRADUATION STOP
AM TAKING MIDNIGHT TRAIN
STOP WILL GIVE CAREFUL CON-
SIDERATION TO SOLUTION SUG-
GESTED IN YOUR LETTER

ANSEL JONES

My dearest Helen:

My head is in the clouds. I will never forget your brother's graduation. He's a typical American boy. After hearing you play Rachmaninoff's *Prelude in C-Sharp Minor* at the exercises, I was positive you should have stuck to the *Polonaise*. All this is as nothing, however, to what happened between us on our walk home from school. It was when you said you considered the Cantrell to be the finest piano in the world that my head rose into the clouds. Helen, dearest, I've known you too short a time to ask you to be mine. But if you care for me even the least bit, would you consent to visit our factory? It would be sheer bliss to acquaint you with the approximately seven thousand parts that go into a Cantrell. Say you will. A yes from you will make me the happiest man in the world.

Devotedly,

Ansel

ANSEL JONES 3d
CANTRELL AND COMPANY

DON'T YOU EVER THINK OF
ANYTHING BUT PIANOS STOP YES
I WOULD LOVE TO COME STOP
IF YOUR MOTHER GOT USED TO
IT THEN SO CAN I STOP LOVE

HELEN

Here's a Folder You'll Want!
... and it's FREE!



It's great sport to shoot a rifle and this FREE folder will help you get started. It shows you that the important thing is to get started right, with the proper supervision and the correct equipment.

Don't wait. Send the coupon now. It not only tells you about rifle shooting, it explains how to win a RANGER Marksmanship Emblem.

Get 10 of These
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You can use these FREE Targets to help you qualify for the coveted RANGER Emblem to wear on your shooting jacket. Rifle shooting is surprisingly inexpensive—and you'll have a lot of fun. So send the coupon TODAY. No obligation.

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Please send me FREE and without obligation—"How To Be An N. R. A. (National Rifle Association) RANGER", and 10 official RANGER targets.

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STREET.....
CITY..... ZONE..... STATE.....

This advertisement compliments of WESTERN CARTRIDGE CO., and WINCHESTER REPEATING ARMS CO., Divisions of Olin Industries, Inc.

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BALL-BAND

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Shop-Happy

NEED something to perk up parties that have slowed down to a snail's pace? A game manufacturer has recently brought out a set of plastic balloons of varied colors, shapes, and sizes.

You serve each guest (or pair of guests) with several balloons. After a little huffing and puffing (by the guests) and a little twisting (of the balloons) a prize goes to the guest making the best animal.

Corey Games, the manufacturers, call them Romananimals. On sale at chain and department stores: small set, 59c; large, party-size set, \$1.59.

The Girl with an Umbrella

You'll probably recognize the girl in the photo (below) as Lois Butler, star of the film *Mickey*, but look at the umbrella bag she's wearing! Yes, that's right, an over-the-shoulder bag with umbrella attached—and, what's more, detachable. It's the neatest trick of the year—Handi-brella, by name.

The roomy bag, about 9 inches square, and the umbrella case, come in colored plastic materials. The umbrella is made of a gay plaid rayon and has a lucite handle. All this—for \$7.95. You'll find Handi-brella on sale at leading department stores and specialty shops throughout the country—or write the manufacturer, Handi Bag Co., 5 West 31st St., New York 1, N. Y., and ask where you can buy it.

PENNY WISE, Shopping Editor.



A young family B... city. The heavy p... whether able.

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Dad... He ear... Daug... love, a...

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Sept. 22
47

Extra Fragile

A young woman was mailing the old family Bible to her brother in a distant city. The postal clerk examined the heavy package carefully and inquired whether it contained anything breakable.

"Nothing but the Ten Commandments," was her quick reply.

Short Cut

The mathematics professor and his fiancee were out roaming the fields when she plucked a daisy, and looking roguishly at him, began to pull off the petals, saying: "He loves me, he loves me not —"

"You are giving yourself a lot of unnecessary trouble," said the professor. "You should count up the petals, and if the total is an even number the answer will be in the negative; if an uneven number, in the affirmative."

Cockle Bur

Evolution

"Haven't you any better anatomy books?" complained the psychology student. "These are at least ten years old."

"Look, Bud," replied the exasperated librarian. "There have been no bones added to the human body in the last ten years!"

Green Gold, Fremont H.S., Oakland, California

Pshaw!

A foreign correspondent brings back this G. B. Shaw story:

The bearded playwright had sent Winston Churchill a pair of tickets to his latest play, enclosing a typical caustic message: "Here are opening-night seats for you and a friend—if you have one."

Churchill replied promptly, returning the tickets. "Sorry, I'm unable to use these tickets for the opening night of your play," he wrote. "But I'd appreciate tickets for the second night—if there is one."

This Week

Tempus Fugit

Dad: "But you can't marry him, dear. He earns only \$25 a week."

Daughter: "Yes, but when you're in love, a week passes so quickly."



ATTENTION SENIORS!!

Sell your School Classmates the best line of GRADUATION NAME CARDS in the country. Lowest prices ever offered. We pay highest prices for books. Books wanted. Your cards FREE! Agencies going like wildfire. Hurry! Write CRAFT-CARD SPECIALTIES, Box 325-N, Pittsburgh 30, Pa.

Asking for More

Gerald was shy, and after Gloria had thrown her arms around him and kissed him for bringing her a bouquet of flowers, he arose and started to leave.

"Oh, I'm sorry I offended you," she said.

"I'm not offended," he replied. "I'm going for more flowers."

Kortright, South Kortright (N.Y.) Central School

Sitting on a Cloud?

Critic: "It strikes me as being an impressive statue. Yet isn't that rather an odd posture for a general to assume?"

Sculptor: "Well, it isn't my fault. I had the work half completed when the committee decided they couldn't afford a horse for the general."

The Needle, Atlantic (Iowa) H.S.

Affection

The country station agent did not wear a uniform. When a train came in, he stood at the platform gate to check the passengers' tickets.

One day a pretty girl came up to him. When he held out his hand for her ticket, she seized it eagerly, gave it a tight squeeze, and followed by clasping him around the neck in a loving embrace; then she gave him a hearty kiss.

The station agent was bewildered, but managed to say, "That's all very nice, Miss, but I want your ticket."

"Oh," replied the girl, "aren't you Uncle John?"

The Kablegram

The End in View

Salesgirl: "Yes, sir—may I help you?"

Man: "Could you suggest a gift for my girl?"

Salesgirl: "How about some bookends?"

Man: "Fine. Wrap up half a dozen. That's the only part she reads anyhow."

Tarentumite, Tarentum (Pa.) H.S.



Copyright 1948, Sun and Times Co.
"Come, boy! Chin up, shoulders back, chest out!"

a permanent way to
decorate glass, china
without firing

PRANG DEK-ALL

Gloriously bright,
smooth-flowing,
easy-to-use colors to
beautifully decorate
bottles, jars, glasses,
trays. Permanent if
heated at 300° in
home oven.

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clear up externally caused

BLEMISHES



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clear up pimples with
fragrant, scientifically
medicated Cuticura Soap
and Ointment. Use daily
following directions.
You should see amazing
results, often in just 7
days! Used by many
doctors. Buy Cuticura Soap and
Ointment at your druggist today!

CUTICURA

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and earn Sensational Commissions!

Have plenty of spending money during
your senior year. Printcraft's wide selection
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sell your entire class. A free Memory
Book given with each order. Free cards
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Write today for free sample kit.

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BOYS - IT'S FREE!

Send today for new book about

"ATOMIC ENERGY"

and "The Wonders of Chemistry"
Also shows how to amaze friends
with Chemcraft magic and do
many exciting home experiments.

The Porter Chemical Co., 70 Prospect Ave., Hagerstown, Md.

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Christmas Cards, Calendars, 35 monogrammed
No. 10 envelopes needed for class. Gift offered,
extra bonus. Sample feature box on approval.
EMPIRE CARD, 140 Fox St., Elmira, N. Y.



All-American SELECTIONS!

Hand-picked by the "Arrow Advisory Staff," these knockout shirts will win every man in the gang! They've got ruggedness—PLUS good looks! This fall, go Arrow!



1. Arrow "Game Checks," a new light-weight sports shirt. Small, neat checks—really smart! Washable...in 9 combinations of colors. \$5.50.



2. Arrow Gabanaro sports shirt in rich, rugged gabardine. Choice of 8 dazzling shades. Long sleeves only. Will not stretch or shrink out of fit. \$5.95.



3. Arrow Jib Shirt, a new cotton turtle-neck, very effective with the female of the species. In solid colors or stripes; washable. \$3.95.



4. Arrow St. Andrews: striking, authentic Scotch wool plaid. Perfect for hunting and camping, too. May be washed with complete safety. \$10.00.

Stop in at your Arrow dealer's and take a look at these honeys!

ARROW sports SHIRTS

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COMING NEXT WEEK

The Editorial Program for the first semester (see front cover, Teacher Edition and pp. 2-T, 3-T, 4-T) covers the lead articles and the main features for the ensuing issues. Hereafter, this special box will aid teachers in planning ahead by carrying announcements of chief articles for three issues in advance.

tions on the weekly short story and other features in the magazine. In the first article of the series, rhythmic reading is explained and a practice exercise is given. The reading exercises cover the radio play, "The Day That Baseball Died" (p. 18), and the short story, "Dear Miss Phillips" (p. 31).

Olympic Champions (p. 16)

Among the American champions at the 1948 Olympic games in London last summer were four teen-agers. Jimmy McLane of Akron, Ohio, and Bob Mathias of Tulare, California, were among the youthful track-star winners. Zoe Ann Olsen of Oakland, California, and sixteen-year-old Mae Faggs of Bay-side, Long Island, were winners on the women's teams.

Each week the sports column brings news of youth in sports. It makes excellent material for oral reports for students who are sometimes more "sold" on sports than they are on English classwork.

Other entertainment features eagerly read by students are the movie, humor, music, radio, and book columns. Many students use these columns as models to write their own original features on their favorite hobbies.

Practice Makes Perfect (pp. 23-26)

Misplaced modifiers are studied in the "Watch Your Language" (grammar) section of the four-page workbook this week. The reasons for common errors in spelling are investigated in "Are You Spellbound?" and exercises are given for spelling words ending in *ance*, *ant*, *ence*, and *ent*. Simple problems in punctuation are studied in "Sign Language." Prefixes, stems, and suffixes are considered in "Words to the Wise." Slim Syntax contributes his spritely column of answers to student questions about problems in grammar, usage, etc.

Student Activities

Appoint two team captains to choose sides for a "Practice Makes Perfect" contest. Each team chooses a secretary

to keep track of the team members' scores and to record them on the PEQ (Practical English Quiz) Kit wall charts which are furnished free with classroom subscriptions. (See announcement on page 2-T of this issue.) Students may correct their own exercises or they may exchange papers. The answers are found in your Teacher Edition of *Practical English*. See this page, column 3.

The losing team gives the winning team a party or a prize at the end of the semester.

Crossword Puzzle (p. 26)

The especially-written, bi-weekly crossword puzzle makes vocabulary building fun. This week's puzzle teaches similar words for *small articles*. Answers on this page.

Boy dates Girl (p. 36)

Popular Gay Head answers student questions in her weekly column of personal and social guidance. *Boy dates Girl* is excellent material for student panel or forum discussions, assembly programs, and for radio scripts.

Vocational Guidance (p. 42)

"Here's Looking at You!" is the first of two articles offering an organized program for exploring job fields and for self-analysis to discover career interests. The third article discusses part-time jobs for young people. Succeeding vocational articles will include information on industrial, professional, commercial, and agricultural jobs and will feature timely discussions on small businesses.

Aims

To give students a knowledge of the various job fields and to inform them as to the qualifications needed, the chances to get ahead, the working conditions, and the wages in these fields.

Note

During the school year, major articles will be published on salesmanship, writing application letters, job interviews, and keeping a job. The weekly "Success Story" editorials offer additional vocational guidance.

Short Story (p. 31)

"Dear Miss Phillips," by Louis Paul, like our other weekly short stories, was selected for its reader interest and literary merit. "The Day That Baseball Died" (p. 18) is a top-notch radio production. Such program material—radio and short plays, forum discussions, etc.—is included whenever space permits.

Answers to "Test Your Reading Skill"

The Day That Baseball Died: I. a-Was Besterski's pitch illegal? Did its illegality touch off the riot? Or was it legal, but a menace to the public peace? b-The first batter broke his bat; the second batter was expelled from the game for throwing his bat at Besterski; the third batter struck out; the Green Sox won, 28-0; Besterski won his first eight games with the pitch, until some batters caught onto it. c-It was the last part of the last inning of the deciding game of the World Series; the Green Sox were leading by one run, the bases were loaded, with two men out. d-The umpire declared that Mulaskey struck out, then considered reversing his decision. e-Eleven agreed, eleven disagreed, the rest were undecided.

Dear Miss Phillips: I. a-3, b-3, c-2.

Answers to "Practice Makes Perfect"

Watch Your Language!: I-W. Turning the corner, I (you, he, we, they) could see the house in the distance. 2-C. 3-W. Grinning sheepishly, Jane accepted my bunch of violets. 4-W. I found a little mouse caught in the trap. 5-W. Upon seeing my report card, I lost my desire to show it to my father. 6-W. Mother kissed me gently on my cheek as I left. 7-W. He bought a gift that wasn't too expensive for his cousin. 8-W. Take a few of these tablets in a cup of lukewarm water before retiring. 9-W. Deer with beautiful antlers for sale by young man. 10-C.

Are You Spellbound?: 1-e; 2-a; 3-a,e; 4-a,e; 5-a; 6-a,a; 7-a; 8-e,a; 9-e,a; 10-a.

Words to the Wise: I. the act of carrying back again; 2-pertaining to cross-continent; 3-worthy of belief; 4-not ending; 5-having the quality of building down; 6-having the quality of holding again; 7-the state of carrying around; 8-the act of acting again; 9-to carry away from; 10-full of belief; 11-full of marvel; 12-pertaining to the end. II. 1-credulous; 2-circumference; 3-reaction; 4-retentive; 5-infinite.

Sign Language: 1-milk (period); 2-sawing (comma); 3-Japs (comma), Italians (comma); 4-1948 (comma); 5-things (colon), pencils (comma), books (comma); 6-is (comma); 7-Truman (comma); 8-Will (comma), objections (comma); 9-Skeezin (comma); 10-slain (exclamation point).

Answers to Crossword Puzzle (p. 26)

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p. 26)

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VOLUME TIGHTLY BOUND

Practical English

SEPTEMBER 22, 1948 • A SCHOLASTIC MAGAZINE



COVER STORY, (page 5) ➤

LEADERSHIP, (page 7)

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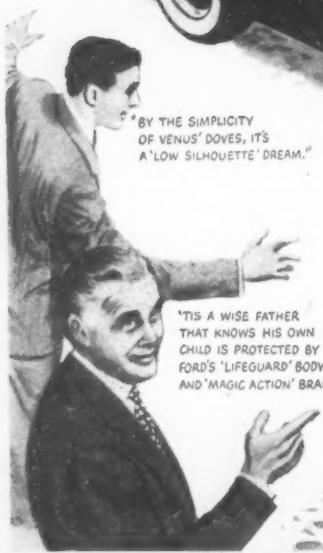
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NEW
There's a *Ford* in your future



"TRUE DELIGHT IN THE SIGHT... WITH 'PICTURE WINDOW' VISIBILITY!"



... and that's what we mean! This letters column, a regular feature in all editions of *Scholastic Magazines*, is open to opinion on any subject and criticism of any kind, brickbats or orchids. We want to know what's on your mind. Other readers do, too. Address Letters Editor, *Scholastic Magazines*, 7 East 12 St., New York 8, N. Y.—*The Editors.*

Dear Editor:

I am a Cuban student. I belong to a group of Cuban young men who are learning English language at English Language Academy here in the city of Cienfuegos, Cuba. Our professor is a Cuban young man who was living in U.S. for 14 years. As you see, I don't know English language enough to write it so that you can understand it easily, but I am going to write this letter in Spanish, too.

The purpose of my letter is to make possible the exchange of letters between our Cuban students and American students, so that we can practice both languages and exchange ideas about the customs of our countries.

We have the pleasure of reading your interesting magazine every week. I am going to give the address of some of the students who are interested in having a pen pal in U.S. in order that you do us the favor to make them arrive to some of the American students that be interested in this matter.

| | |
|------------------------|------------------|
| Arturo de Llanos | Vicente Villar |
| Santa Cruz 102 | Declouet 20 |
| Cienfuegos, Cuba | Cienfuegos, Cuba |
| Mario Alvarez | Enrique González |
| Castillo 108 | Colón 128 |
| Cienfuegos, Cuba | Cienfuegos, Cuba |
| Virgilio Nogales Velis | |
| San Luis y San Carlos | |
| Cienfuegos, Cuba | |

I thank you very much and remain at your disposal.

Enrique González
Colón 128
Cienfuegos, Cuba

We are printing the names and addresses of these Cuban students because so many of our readers write to ask us how they can acquire a pen pal. However, as a result of Enrique's letter, he and his friends may be deluged with correspondence. If you would like to correspond with one of them, you would be wise to ask your correspondent to pass on your name and address to another of his friends if he should already have too many letters to answer. —Ed. (Continued on page 4)

Martin AIR MEMO

Facts on the Air Age

by The Glenn L. Martin Company, Baltimore 3, Maryland



OPERATION PROFIT . . . Performance records are the proof of the pudding! And in the past several months of operation, the great, new Martin 2-0-2 airliner has fulfilled every one of its early promises for profitable operation. Here are the facts: 50% faster than two engine prewar planes it replaces—larger payloads—easier to service—handles more traffic—greater earnings. In every respect, this great post-war transport has meant profitable operation, to help keep airlines in the black.



FRESH FRESH AIR . . . Once a minute—twice as often as on other new airliners—a complete new supply of fresh air flows through the luxurious Martin 2-0-2 cabin. This constant flow of fresh air, controlled by thermostats, gives you healthful, comfortable riding. On the ground, even on hot days, this same flow of cool air sweeps through the 2-0-2 cabin with refreshing regularity . . . another 2-0-2 innovation.



FIRST WITH ARMOR . . . Even before the first World War, The Glenn L. Martin Company was developing new, and then unheard-of, types of military aircraft. In early 1913, the first armored plane was produced by the company. The engine and cockpits were sheathed in bright metal, and for further protection the wings were transparent to make the ships harder to spot. This early plane was the forefather of the military airplanes in use today.



WHAT'S THAT? . . . Recently, a pilot on a foreign airliner was approaching LaGuardia field in rather soupy weather, and was told by the control tower to "hold over Hoboken." There was a considerable amount of silence—then the pilot came back with: "Und vere is Hoboken?"

FOOD FOR THOUGHT . . . The largest money makers at LaGuardia field are the restaurants. They are expected to net over \$235,000 this year—more than double the profit they earned in 1946.



MARS NUMBER FIVE . . . The last of five Martin JRM Mars flying boats was delivered to the Fleet Logistics Support Wing in Honolulu, recently. More powerful than earlier JRM's, this plane, the JRM-2, is equipped with four 3000 h.p. engines—and for additional kick on the take-off, JATO bottles may be added.



PICTURES IN THE AIR . . . Coast-to-coast television, with only 8 relay stations, is the promise shown by Stratovision, a joint development of Martin and Westinghouse engineers. By putting the transmitter high in a plane, the effective receiving distance is boosted from 50 to 500 miles. An actual test made during the Republican convention boosted the receiving range. In commercial operation of Stratovision, present plans call for using Martin 2-0-2's equipped for all-weather flying.

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and with
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ALL YOU DO

In case of damage you can
replace your favorite point
yourself—at any pen counter.

Esterbrook®
FOUNTAIN PEN



Say What You Please!

(Concluded from page 3)

Dear Editor:

Your article entitled "The Job Interview" (May 10 issue) is probably the most helpful that I have read recently. To find out just how good the information was, I put it into actual practice today. I can say that it made a world of difference as compared to other job interviews I've had. I think that I made a good impression and believe I will receive the position. The vocational series in *Practical English* has also been very interesting. A series on personal relations and making friends would be a fine series for next semester, I believe.

Dan Abdo
Queen Anne H. S.
Seattle, Wash.

Thanks, Don. We're taking your advice and starting a new feature on "Problems in Living" on page 15 of this issue. —Ed.

* * *

Dear Editor:

In your April 26 issue, you published the winners of a "Life with Father" Contest. Gerry Kramer, the author of the first-prize essay, wrote: "No teenagers (in the 1880s) were killed while joy-riding in speeding autos; instead they enjoyed the clean, wholesome entertainment provided for them by their parents."

I don't know just what Gerry meant, but it sounds as though he means that every time today's teen-agers get together, they go in for some wild entertainment. I think the majority of teenagers today find just as clean and wholesome entertainment as our parents' parents thought up for them.

Nina Lassiter
Chin, Alberta, Canada

* * *

Dear Editor:

Our class has been enjoying *Practical English* for the past year. We like the material you use because it is young and lively. That is the reason we were greatly surprised when we read a letter in your April 26 issue complaining of the slang you use. All of the 125 students here who subscribe to your magazine agree that the slang used in *Practical English* peps it up and helps hold our interest.

Thank you for a wonderful magazine. We hope that you will continue it, slang and all, for many years to come.

Nancy Wilhoit
Henry Grady H. S.
Atlanta, Ga.

Practical English

(Combined with PREP)

A National Magazine of English and the Communication Arts Designed for High School Students in General, Business or Vocational Courses, Published Weekly During the School Year

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PRACTICAL ENGLISH, published monthly September through May inclusive except during school holidays and at mid-term. Entered as second-class matter at Post Office at Dayton, Ohio, under Act of March 3, 1879. Contents copyright, 1948, by Scholastic Corporation. SUBSCRIPTION PRICES: For five or more copies to one address, \$1.20 a school year each, or 60c a semester each. Single subscription, Teacher Edition, \$2.00 a school year. Single copy (current school year) 10 cents each.

Office of publication, McCall St., Dayton 1, Ohio.

General and Editorial Offices, PRACTICAL ENGLISH, 7 East 12th St., New York 3, N. Y.

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Happy New Year!

- from the staff of PRACTICAL ENGLISH

NO, OUR calendar isn't scrambled. Happy New School Year, that is!

Would you like to know who we are? Our "big bosses" are Maurice R. Robinson, publisher, and Kenneth M. Gould, editor-in-chief of *Scholastic Magazines*. They're the ones who give us the "Go Ahead!" signals.

Margaret Hauser, the original Gay Head, author of "Boy dates Girl," is now editor of *Practical English*. Her aim is to make this magazine what one student reader said *P. E.* stood for — P(ainless) E(ducation).

Margaret hails from High Point, N. C., where she was right in the swing of things at H. P. H. S. She played on the girls' basketball team and took part in most of the dramatic and glee club productions. At Salem College, Winston-Salem, N. C., she majored in English and edited the college yearbook, and in her senior year was chosen by student vote as both the "Most Popular" and the "Most Intellectual." After graduation, she attended dramatic school for a year, then landed a job on her hometown newspaper. After two years as feature writer and columnist, she started writing "Boy dates Girl" and later became feature editor of *Scholastic Magazines*.

William Favel writes from experience when he pens the "Dear Joe" letters about teen-agers. He was in school for 24 years!

Bill graduated from Union H. S. in Grand Rapids, Michigan. With a B. A. in education from the University of Michigan, he began teaching high school. Six years later, Uncle Sam summoned him to teach in Army schools. But before the war, he used to go back to school in the summertime. It all adds up to four universities — an M. A. in history from Michigan, a graduate major in economics at Harvard and the University of California, and graduate work in psychology at Columbia University. Bill says he "just liked school." In addition to "Dear Joe," he writes vocational and other articles and is Teacher Editor of *P. E.*

Our front cover shows two of our staff members on their arrival (via Pan American Clipper) back in the U. S. after a three months' biking jaunt through Europe. They are Jean Merrill and Mary Alice ("Mac") Cullen.



Margaret Hauser



William Favel



Lee Learner



Slim Syntax

Jean and Mac's pedaling vacation took them to Ireland, England, Belgium, Germany, Czechoslovakia, Austria, France, Italy, Switzerland, Spain, and Portugal. In addition to their bikes, they took with them 25 pounds of gear packed in "saddle bags," which they slung over the rear wheels; sleeping bags, and cameras.

While abroad, they interviewed dozens of European teen-agers about whom they'll write a series of articles beginning in our next issue.

Jean, who is Gay Head II, succeeded Margaret Hauser as feature editor of *Scholastic Magazines*. She comes from a farm near Webster, N. Y., where she gets her zest for biking and other outdoor sports. She majored in English at Allegheny College and has her M. A. in composition from Wellesley College. Gay Head II is our movie, music, and manners expert.

Mac has a particular kinship with high school students — she's constantly being taken for one! She comes from Cincinnati, Ohio, where she graduated from Walnut Hill H. S. At Wellesley College she majored in philosophy and during one summer vacation was a reporter for the Cincinnati Times Star. She writes the logic column, the book reviews, and "Success Story" editorials (which begin next week on this page).

Who pens the sage advice in the lead articles of *P. E.*? This is mostly Lee Learner's job. Lee also writes "How to . . ." do almost everything! And she's our radio expert.

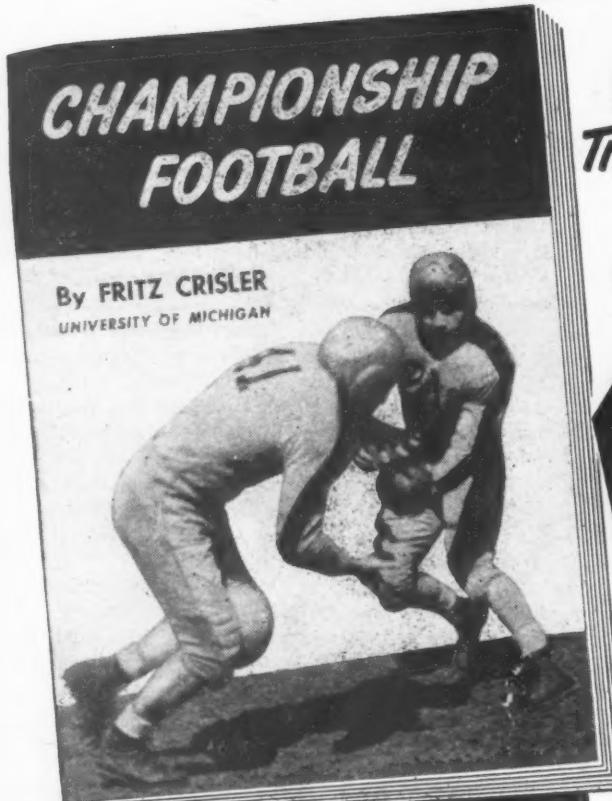
Lee's a New Yorker. She worked on the school paper at Julia Richman H. S. in New York City and edited the paper at Pennsylvania State College. A lucky day brought her to *Scholastic Magazines*. Her favorite sports are bowling and biking. This summer she took a three weeks' bike trip through the New England states.

Slim Syntax, the wizard who writes "How's That Again?" is the fellow you'll be posting letters to soon. Ask him any questions on grammar, pronunciation, etc., that you like. Somehow Slim will come up with the answers. He's also the "Practice Makes Perfect" expert.

How does Slim know so much? He's an English teacher—in a New York City high school. His classes, we're told, are more fun than a Walt Disney cartoon.

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Find the Leader

"LET'S make this meeting snappy," suggested Ben Fleigg. "I have a Simonize job to do at the service station."

"Why not nominate Harry Scroggs for class president?" Cleo Obrenovitch suggested. "Harry makes a good appearance — everybody says he looks like Cary Grant."

"Wait a minute," Jane Barus cau-tioned. "Last spring the sophomore class chose us as a nominating committee to meet early in September and to prepare two slates of candidates to run for junior class officers. We have a big job to do. I think we should be very careful in making our choices."

Chairman Alex Danko nodded his head. "I agree with Jane. Remember that the officers of any class or school club are important in determining whether that class or club succeeds. We have the junior-senior banquet and the junior play coming up. Some of you were sophomore observers at these events last year and you know that we'll need some real leaders for officers if we expect to put across these projects."

"What's your idea of a leader?" Olga Montez asked.

"I don't know exactly," Alex admitted, "but I think that we should discuss that question carefully before we nominate anyone."

The rest of the committee members, including Ben and Cleo, agreed. Here is the discussion which followed:

ALEX: Sometimes I think it's easier to tell what a leader is *not* than what he is. Olga, do you remember the situation in the International Relations Club last year? Bob Hemingway was elected president just because he's popular. Bob's good in dramatics and he's a smooth dancer; he dresses well and, according to the girls, he's handsome. Yet Bob certainly didn't turn out to be a leader.

OLGA: If we hadn't had Mike Cassidy, the I.R.C. would have nose-dived from one of the major school clubs to — well, nothing. But no one ever thought much about electing Mike president at the beginning of the year.

ALEX: Exactly. Mike was elected vice-president — an unimportant office in the I.R.C. No one knew exactly what the job was. By the end of the year, everyone thought that the vice-president had the biggest job in the club! It was Mike who ran the meetings when Bob didn't show up; it was Mike who arranged for outside speak-

ers and for free tickets to public lectures. It was Mike who persuaded Anne Kowal and Chuck Griffin to take charge of the drive for money to send delegates to the state Model Assembly of the United Nations.

JANE: From your story of Mike, I think we can see some of the qualities of leadership. For instance, Mike was *dependable* — and also *responsible*, which isn't quite the same thing. By *dependable*, I mean that you could trust Mike to attend every meeting and to get it started on time. When Mike said he'd do something, he did it. Mike also had a *sense of responsibility*. He didn't wait for Bob to "wake up." When Mike saw that the club needed a leader to organize the work, he stepped in and did the job.

CLEO: There's one more thing you could say about Mike from Alex's story. He was efficient. He knew how to find people like Anne and Chuck to take charge of the money drive; he knew how to organize people into working groups in order to get things done.

ALEX: Right. We certainly need class officers who are efficient organizers. I worked on a student council committee last year and we never seemed to

accomplish anything. We were supposed to be making safety rules for the playground and athletic field, but the chairman just couldn't get things going. We talked about everything but safety. A class play or a banquet would flop with such a person as the leader.

OLGA: Don't you think that *tactfulness* is important in a leader? You know, the kind of person who can say just the right thing at the right time.

BEN: You mean a good mixer?

OLGA: Not exactly. A good mixer could be just a "party boy." Let me give you an example of tactfulness. Suppose you're putting up decorations for a dance. You've worked hard and you're pretty tired. Things just aren't going right, and you're getting to the point where you don't care whether the crepe paper goes up evenly or not. Your chairman notices that you're not doing a good job but he's tactful. He says, "It's tough going, isn't it, kid? Let me give you a hand for a minute."

BEN: I see what you mean, but I think *honesty* is more important than *tactfulness*.

JANE: I think it's possible to be both tactful and honest. *Tactfulness* is knowing how to deal with people without hurting their feelings. *Honesty* is the quality of being straightforward or truthful in your dealings with people, in your thinking, and in your other actions.

BEN: I may be dense, but I still don't see how you can be both.



CLEO: Well, here's an illustration. Suppose I have a new hat—the hat's okay but it looks like the dickens on me. I say to you, "Don't you think my new hat's becoming?" What would be your *honest* answer?

BEN: No, it isn't.

CLEO: But would that be a tactful answer?

BEN: No, just honest.

CLEO: Right. Now suppose you said, "The hat is unusual." Or, "It's a perfect match for your coat." Those answers are both tactful and honest. When you express your beliefs, of course you should be sincere, honest; but you don't have to get on a soap box and shout your ideas. You can be tactful and consider the feelings of other people.

ALEX: Say, with all this discussion of leadership, I'd better get on the ball and be a good chairman. Let's see how far we've gone in defining the qualities of a good leader. We've said that *dependability*, a sense of *responsibility*, *efficiency*, and *tactfulness* are all important traits.

JANE: And *honesty*, Mr. Chairman. We all know that treasurers should be honest in handling money, but other leaders need to be honest, too. Suppose you're in charge of the lighting of a school play in which a boy sits by the fireplace with his dog. Your assistant gives you a swell idea for dramatizing the scene by using a special spot with a blue bulb. After the play's over, the principal compliments you on the excellent lighting effects. If you're honest, you'll give credit to your assistant who thought of the idea. If a leader gives his assistants credit for what they do, they'll be happy working for him and then they'll do more work for the whole class.

ALEX: Agreed. *Honesty*'s high on the list of leadership qualities. What other traits do you consider important?

CLEO: I vote for *friendliness*. By *friendliness*, I mean a real liking and interest in other people and their problems. I don't mean the interest in people that a gossip columnist has. I think that Mary McKay is a good example of a friendly person. She's always ready to give a friend a hand—whether it's to help you get ready for a party, find a book in the library, or just listen to your problems when things aren't clicking.

BEN: Did anyone mention *imagination*?

ALEX: No. Do you think that should be included in our list?

BEN: Well, a leader has to be sort of a spark plug and keep things going. It takes *imagination* to dream up new ideas. Last year was the first time in years that the junior-senior banquet was held in the school gym. Everyone



of leadership we've discussed so far? Start with honesty.

CLEO: *Honesty*, *dependability*, *responsibility*, *efficiency*, *tactfulness*, *friendliness*, *imagination*, and *levelheadedness*.

JANE: I think *enthusiasm*'s important, too. It's not quite the same as imagination. *Enthusiasm* is the ability to be "pepped up" about play practice or about preparing for a party. Also, it means the ability to " pep up" people about doing some work or about an idea. "Wild Bill" Johnson, for instance, can explain a new play to the football team and do it so enthusiastically that the fellows are willing to practice the play for hours.

OLGA: Bubbles Swartz is another good example of enthusiasm. She can even make you get a kick out of washing dishes.

BEN: Isn't enthusiasm about the same as *energy*?

ALEX: Here we go again. Well, maybe there's some relationship but they aren't the same. You mean that a person who's in good health and full of *energy* is more likely to put enthusiasm into everything he undertakes?

BEN: That's right.

JANE: I know some very healthy specimens who are outstanding for their laziness; they don't show much energy. I'm all for declaring *energy*, an important quality of leadership, though. It's one of the chief qualities of Mike Cassidy whom we mentioned before.

CLEO: You know, it's strange, but no one's mentioned clothes or good looks as important in our discussion of leadership.

JANE: The important thing about appearance is to be clean and neat, not a fashion plate or a beauty queen.

ALEX: When we were talking about levelheadedness, we should have mentioned clear thinking. Another way of saying about the same thing. I'd like to add that the ability to give directions and explanations simply and clearly is important in leadership.

BEN: The thing that worries me is how are we going to find even one person in our class who has all of these qualities of leadership? Just imagine a person who is outstanding in *honesty*, *dependability*, *responsibility*, *efficiency*, *tactfulness*, *friendliness*, *imagination*, *levelheadedness*, *enthusiasm*, and *energy*?

ALEX: There may be no one person, Ben, who has *all* of the leadership qualities on our list. Our job is to nominate the people who have them *most abundantly*. I suggest that we postpone making up our slate of officers until tomorrow. Meanwhile, we can think over this list of qualities and the various members of the class. Agreed? Okay.. Meeting is adjourned.

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Dear Joe,

IT'S GOOD to know that you're back in the States after your business trip to Brazil for Ward-Roebeck. Your survey of sales possibilities for sporting goods in South America must have been a whale of a success. Look at that promotion you won! Please tell me what the new assistant to the district sales manager does. I'm all ears—or rather, eyes—for your next letter and I'm pleased as punch about your promotion.

While you're settling down to your new job, it's school bells and textbooks for me. I saw Sid Lorando yesterday and he sent you his regards. Herewith.

You'll probably be interested in the rest of Sid's and my conversation—and its aftermath. Sid glanced at my study program and gasped, "Don't tell me you're stuck with 'Baldy' Teal for bookkeeping this year!"

"Yes," I answered weakly. I knew of Mr. Teal's reputation—hard as nails, never cracks a smile, and knows all the answers. You can't get away with a thing.

My worst fears were confirmed at the first meeting of the class during 6th period. Mr. Teal really poured on the work and topped it with special assignments for "students who'd like to get ahead." Then he gave us a list of 16 directions for setting up and explaining problems. My aching brain!

Yesterday afternoon I took the Far Hills bus home and who should sit next to me but Mr. Teal! I was petrified,

for fear he'd see a Spike Jones record album I'd borrowed from Petie. He did—and laughed! Then he told me that he'd worked his way through college partly by playing drums in a dance band. He said Spike Jones reminded him of the way his college band must have sounded!

From that we went on to talk about Bing Crosby, the World Series, and television, and ended up discussing Lois Butler in *Mickey*. We had a wonderful time!

When I told my older brother, Bob, about Mr. Teal's "dual personality," he howled. "Look," Bob said, "teachers are human just like the rest of us. Also, they have a job to do and they keep 'office hours' just like the rest of us. The rub is mostly in that you kids don't realize that *you*, too, have a job—right now—to learn."

That set me to thinking. Bob's right. Learning is our job right now. If we took school as seriously as we would a job, then we'd realize that teachers are "on the job" at school—and that they have outside interests, too.

Thanks to "Baldy" Teal, I've learned a lot more than bookkeeping in the past 24 hours—but I'm going to learn that, too. Will you hire me as your secretary, if I do?

Sincerely yours,

Jane





Irwin Caplan in Collier

"GOLLY, what a layout!" Ed Bogle's voice was clear and it carried far across the huge, quiet room.
"S-s-s-h-h-h-h-h!"
"Pullease!"

These comments came softly — but irritably — from several students seated near the door where Ed was standing.

The scene was the library of Staunton High, and this was Ed's first day at his new school. He hadn't meant to disturb anyone, but the large pleasant room excited his admiration. Then, too, Ed wasn't used to the idea of keeping his voice down to a low whisper in a library. In fact, Ed just wasn't used to libraries. They confused him. He could never find what he wanted, so he'd always stayed as far away from library assignments as he could.

Today, however, Ed was in luck. Mrs. Allen, Staunton's librarian, smilingly rescued him from his confusion. "Hello there," said Mrs. Allen. "May I help you find something?"

"I guess it's my way around that I have to find," Ed admitted.

"Well, then, suppose I take you on a tour of inspection," offered Mrs. Allen.

Suppose, too, that we trail along with Mrs. Allen and Ed. Naturally your school and community libraries won't be exactly like Staunton High's, but we can learn the main highways of library work from Mrs. Allen.

Facts and Figures

Ed's first discovery was the Dewey Decimal System. It has no relation, he found, to higher mathematics. Rather, it's a plan — devised by Melvil Dewey — for classifying all *non-fiction* (that is, factual) books.

Dewey divided all of man's knowledge into ten categories, giving a set of numbers to each:

- 000 — General Works (Reference books, Journalism, etc.)
- 100 — Philosophy
- 200 — Religion
- 300 — Social Sciences (Economics, Commerce, Education, etc.)
- 400 — Languages
- 500 — Science (Chemistry, Biology, etc.)
- 600 — Useful Arts (Medicine, Home Economics, Business, etc.)
- 700 — Fine Arts (Sculpture, Music, Sports, Hobbies, etc.)
- 800 — Literature
- 900 — History

QUIET, PLEASE

Each category of the Dewey Decimal System has many sub-headings, and each sub-heading has its own number. (Sometimes, the sub-headings are broken down into so many sub-sub-headings that the numbers stretch into decimals; hence, the system's name.) For instance, *American history* is sub-heading 970 under the general category 900, which is *History*. The various periods of United States history are further broken down into these sub-sub-headings: 973.2-*Revolution*, 973.7-*Civil War*, etc.

All of the non-fiction books in the library are arranged on the book shelves according to their Dewey Decimal System numbers. (*Fiction* books — that is, novels — are set up in a separate section of shelves, and are arranged alphabetically, according to the last names of the authors.) You'll find, as Ed did, that each bookcase is clearly labeled with the numbers of the books which it contains. Your job of tracking down a book, once you know its number, is an easy one, for in most libraries the bookcases run in numerical order from the 000's to the 900's.

Finding the exact number of a book is another problem — and one which leads us to the card catalogue, the heart of any library. (Watch for "It's in the Cards," in next week's issue of *Practical English*.) Right now, let's catch up with Mrs. Allen and Ed, who are standing by a display rack of magazines.

"Are these *all* the magazines the library has?" Ed asked in surprise, for the display rack was not very large.

"Goodness, no!" laughed the librarian. She went on to explain that only the current issues of the most popular magazines were kept on display. All other magazines — current issues not in great demand and all back issues — were kept in a separate supply room. To get them,

students had to fill out request cards and turn them in to a library assistant.

Mrs. Allen's next stop with Ed was a row of file cabinets. "These files contain all the pamphlets which we have in the library, as well as newspaper clippings, photographs, etc."

Ed noticed that each drawer was labeled according to the Dewey Decimal System, just as the non-fiction book shelves were. Mrs. Allen pointed out to him that if he were looking up a particular topic, the same Dewey Decimal number which applied to books on that subject would also lead him to pamphlets in the same field. (Some other libraries, she added, file pamphlets alphabetically, according to topics.)

"These pamphlets should help me on the special biology assignment I got this afternoon," Ed remarked.

"Oh, are you in Mr. Cleason's class?" asked Mrs. Allen. When Ed nodded, she led him to a corner at the rear of the library. This was the Special Assignment Shelf, Mrs. Allen explained. Often teachers asked the library to line up a group of books and other materials which would help their students on a particular assignment. Such collections were placed on these special shelves, and labeled with the teacher's name and the class number.

"Gee, this is a windfall!" exclaimed Ed. "I think I'll do some work on that assignment right now."

"Good for you," approved Mrs. Allen. "And after you finish your assignment, why don't you browse around? You'll find other 'added attractions.'

Just Browsing, Thanks

Taking Mrs. Allen up on her invitation, Ed canvassed the library from end to end. He discovered several display shelves of the new books — both stories and non-fiction — which the library staff recommended to Staunton students; an exhibit showing how a book is printed; and another exhibit of photographs by a well-known photographer. He looked carefully over the two bulletin boards which carried notices of school clubs, special lectures, etc.

"This is really a 'good deal,'" Ed said to himself as he brouzed. "It might even make me turn into a 'A' student. Hey, wait a minute, Bogle, be realistic. Make that a 'B plus' student!"



CONGRATULATIONS to the winners of our "Letter Perfect" contest, announced in our April 26 issue.

Brucilla Smith of West High School, Columbus, Ohio, receives first prize of \$1 for her *letter of approval* of a radio program. Charlene Bishop, West High School, Columbus, Ohio and Doris Hamilton, Glenn County High School, Willows, Calif., receive honorable mention.

Marie Johnson, Glenn County High School, Willows, Calif., wins first prize of \$1 in the *social letters' division*. Sara Linz, New Castle (Pa.) Senior High School, receives honorable mention.

Here is the poorly written *letter of approval* which the contestants were asked to rewrite:

204 West Mulberry Street
Corn City, Nebraska
May 16, 1948

Station B-L-A-R-E
812 Lincoln Street
Corn City, Nebraska

Gentlemen:

Lots of nights I listen to the radio. I've been hearing your *Corn Huskers Serenade* for several nights now and I just want to tell you, that with some exceptions, I think its tops! Even my grandmother likes it, too but my dad won't listen and Tiger, our cat who is getting old now, always hides under the davenport when we tune in on your program. I guess no program can ever be perfect. Keep up the good work, except for the exceptions.

Sincerely yours
Scott Berie

Brucilla Smith wrote this greatly improved version of the letter:

204 West Mulberry Street
Corn City, Nebraska
May 16, 1948

Station B-L-A-R-E
812 Lincoln Street
Corn City, Nebraska

Gentlemen:

Your program, "Corn Huskers Serenade," which is heard Monday through Friday at 7:00 p.m., is, on the whole, very enjoyable. The selection of records is varied enough to appeal to every taste, and the jokes are exceptionally good.

I have but one criticism to offer. I think, and many people agree with me, that it would be better to have a commercial at the beginning, end, and middle, instead of after each record.

If this improvement is adopted, I am sure your audience rating will go up by leaps and bounds. Keep up the good work!

Yours truly,
Brucilla Smith

Here is the "horrible example" of a friendly *letter* which we asked contestants to rewrite:

R. D. # 1
Hemingway, Vermont
May 24, 1948

Dear Stan

Stan, summer will soon be here and I was wondering. Will I see you again this year at Camp Dune-in-the-Pines? I've heard, Stan, that they've raised the rates, but maybe we could earn part of our way this year by taking care of the boats or by waiting on the tables or what do you think? My plans aren't definite yet being that I may take a summer job somewhere. Corky says that he plans to work in the Real Alligator Leather Company's factory this year. Let me know when you know and where.

Sincerely yours
Dean

Marie Johnson rewrote the letter as follows:

R. D. # 1
Hemingway, Vermont
May 24, 1948

Dear Stan

As you know, summer is just around the corner. Are you going to Camp Dune-in-the-Pines again this year?

They have raised the rates for this summer, but I've thought of a way we could get around that. Suppose we are able to get a job taking care of the boats or waiting on tables. Maybe you have a better idea for earning money to pay a part of the cost. Do you?

My plans are still indefinite. I might take a summer job here with Corky in the leather factory.

Please write as soon as possible and tell me what you decide.

Sincerely yours,
Dean

Note: The above letters are good, but perhaps you can make them even better. Study each letter carefully. Can you find any errors in English usage, grammar, or punctuation? Underline all the errors you find in the winning letters; then rewrite the letters, making them absolutely *Letter Perfect*.

Help! Help!

Now let's have some "horrible examples" to launch the new "Letter Perfect" contest. Here are two poorly-written letters. One is intended to be a *social letter* and the other is a *letter of order*.

You may enter the contest by rewriting either or both of the two letters. A prize of \$1 will be sent to the writer

of the best letter in each of the two classifications. Write your name, address, school, and the name of your teacher on the reverse side of each letter you submit. Mail your letters, not later than September 24, to Letter Perfect Editor, *Practical English*, 7 East 12th Street, New York 3, N. Y.

We'll start you off with a few pointers. In a friendly letter choose topics of especial interest to your reader. Organize your letter into paragraphs—usually one topic to each paragraph. Start with your most intriguing news and then work in the less interesting subjects.

When writing letters of order, remember that mail clerks can't fill orders that are vague or incomplete. Be sure that your heading and inside address are complete and accurate. Identify the item you are ordering. (Copy the ad's description of the merchandise.) Always mention the magazine or newspaper in which you saw the ad so that your order can be easily identified. (The September issue of *School Life*, page 41.)

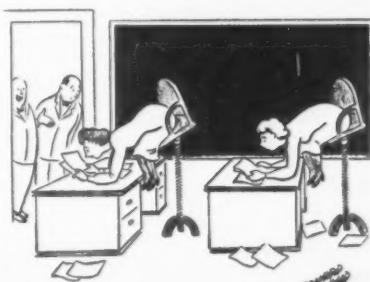
Don't let poor punctuation, English usage, or incorrect spelling eliminate you from being one of the lucky winners. Remember, too, that these letters may need additions or subtractions, as well as corrections in grammar, usage, and punctuation. Work out your own letter; don't settle for slightly improved copies of these "horrible examples."

83 Acacia Court
Kent Hills, Calif.
September 22, 1948

Dear Linda

Not much to write about. School has commenced. Boy the assignments! I'm taking English, history, math, and biology. Our English teacher gave each of us a mimeographed letter telling about herself the first day. Her hobbies, interests, and such. Then she asked us to write her a letter telling all about ourselves. I didn't know what to say so I filled a page with something or other. She, Miss Pebble, the English teacher is going to have us score her at the end of the semester on her personality, her ability to teach and other stuff. She says we will rate each other to

(Continued on next page)



Business Education World

"It cures napping in the classroom — if they fall asleep, they fall off!"

**LEARN TO
THINK STRAIGHT**

VOTE HERE!

Those words are of top importance this fall. They mark the spots in every city, town, and community in the United States where people may vote for candidates for President of the U. S., for congressmen, governors, state legislators, and other State and municipal officials. In high schools "Vote Here" means the election of class, club, or student government officers.

This is democracy at work—to nominate and elect our leaders. And this method of government succeeds if most of the voters *think*. Abraham Lincoln once said that democracy works because "you can't fool *all* of the people all of the time."

Mr. Senator (in the cartoon below) evidently had been trying to fool the people who heard his speech from the audience or by radio, and the people who would read parts of his speech in the newspaper. This is what might have been said:

Gentleman Introducing Senator: "We have the honor of hearing tonight the *people's choice* for Senator from our great state. He has already served us well as Senator for six years, and I predict that he will be overwhelmingly re-elected. If you don't want to waste your vote, Ladies and Gentlemen, give it to—Senator XYZ!"

Senator: "Fellow citizens of this great state, I know your problems and your needs. I myself am a parent of a teen-



Dave Huffine in Colliers

"Fine speech, Senator — you dodged every issue fairly and squarely."

aged son and daughter. The farmers may be assured that at heart I am a farm boy. I have confronted the risks and decisions that face businessmen. I shall work for *all* of the people of this great state.

"I intend to fight for the things I know you want. You want community benefits—I want them, too. You hope for peace and plenty—I hope for peace and plenty, too.

"From my record you know that I always boldly speak my views. To me right is right, and wrong is wrong. These are difficult times in which to try a man who has not yet proven his ability. I rely on your good judgment to re-elect me. I promise you a vigorous campaign!"

That's a fine-sounding speech—but let's stop and *think* about it.

1. Senator XYZ is called "the people's choice." What does that mean? Can't any candidate make the same vague claim? The introducer also predicted that the Senator would be "overwhelmingly re-elected." That's a quick way to trick voters into thinking they might as well vote for Senator XYZ—he'd be re-elected, anyhow. Be sure that *you* have better reasons than that for casting your vote for a certain candidate.

2. Senator XYZ states that he is a parent, that he grew up on a farm, and that he has been a businessman. He wants all parents, farmers, and businessmen to *assume* that he will look after their interests, but he makes no promises to *do* anything. That sort of thinking doesn't make sense. The fact that the Senator is a parent doesn't mean that he will see eye to eye with all parents.

3. The Senator says that he wants to benefit the people and to have peace and plenty. No doubt his opponent wants the same things. We all do. But *wanting* certain things isn't necessarily a qualification for public office. The point is, what *specifically* does the Senator propose to do in order to bring about "peace and plenty," etc.? His statement is too vague to mean anything. It doesn't form a good political platform.

4. The Senator states that he boldly speaks his views. Fine—but what are his views? Unless you had followed closely his record of the past six years, you wouldn't know. The Senator's main reason for thinking he should be re-elected seems to be that he's had the job before. This assumes that anyone who has been a Senator will be a better Senator than someone who hasn't. If that were true, then it would have been a mistake to have elected Senator XYZ in the first place!

In order to vote wisely—or to prepare for the day when you will have

voting privileges—be alert: (A) Find out about *all* the candidates, their previous records in office, and their votes on important legislation; (B) decide what you want the candidates to do, if elected; (C) find out what *specifically* they propose to do; (D) ask yourself whether their proposals meet your requirements.

That's the ABCD of voting. Stick to it when you vote for president of your class as well as for President of the United States.

Shh-h-h!

After prolonged pleas, permission was reluctantly granted a Scout Master to take his troop to see a broadcast of "Jack Armstrong." On the appointed day the Scout Master and his troop hustled into the studio, scrubbed and brushed to their eyebrows. The harassed director was none too cordial.

"There's one thing I want you kids to get straight," he said sternly. "When that red light flashes on we'll be on the air and I don't want to hear a single peep out of you. Understand? Not a single peep."

The scouts nodded, hardly daring to breathe. In a few moments the red light flashed!

The Scout Master turned to his charges and announced in a loud voice: "Now remember, boys—absolute quiet!"

Don McNeill, Radio "Emcee" in Liberty

Letter Perfect

(Continued from page 11)

on our manners, and other things. Write soon, pal, and the next time I'll tell you about our football team, the Hobby Club, etc. Oh, I have an after-school job.

Your friend

Buck

1014 Jefferson Ave., N. W.
Oiltown, Pa.
September 22, 1948

The Write-Right Pencil Company
Dept. 4-22R
912 Commerce Row
Philadelphia, Pa.

Gentlemen:

I read your ad for your Everwrite Pencils which was next to the story about a storm in my favorite magazine. I like both the Business model and the King Point. Please mail me one. I need a good pencil for bookkeeping. Enclosed you will find \$1.98 in stamps and coins for same. Hurry seeing as how I have a test coming up and I don't like ordinary pencils.

Very truly yours

Jackie Campbell

P. S. Make it black with a silver clip.

Hollywood LOVES You!

By W. D. Boutwell

HOLLYWOOD may admire, cherish, or envy Clark Gable, Lana Turner, Frank Capra, Cary Grant, and Claudette Colbert, but Hollywood loves you. If you are between the ages of 12 and 18, male or female, the film industry thinks you're wonderful.

Do you know your own strength? In Hollywood, that is. Do you know that the film industry spends thousands of dollars to find out what you want even before you want it?

In Hollywood recently a brow-furrowed publicity director told me this tale of woe: "We asked Dr. George Gallup to 'research' our new picture. We know it is a great picture. Gallup told us that adults would go to see it but that teen-agers won't be very keen about it. That's serious!"

A magazine group recently paid another researcher, Dr. Paul Lazarsfeld of Columbia University, to do a "who's who" of the moving picture audience. What he found explains why Hollywood will jump over six sound stages to gratify your slightest wish.

You are the most faithful of all filmgoers. Two out of every five persons who see films are under 24.

Seven of every ten teen-agers go to the movies at least once a week.

Do you know how much money you push under the box-office window each year? An average of about \$25 per person. Multiplied by 6,500,000 high school students, that's \$162,500,000.

Now you know why Hollywood loves you. It's for your money!

Revise your estimate of yourself. You are not Miss Nobody Smith and Joe Whatchisname eating popcorn in the dark. You are a star maker and a star breaker. Your decision to go or not to go to a motion picture sways a five billion dollar industry.

What you say about a film is especially important. A film official wistfully told me: "I wish there was a way of buying word-of-mouth advertising. Then we wouldn't have anything to worry about."

It makes a difference when you tell your pals; "Don't go to see *Hawaii Honeymoon*. It's a flop." Your personal endorsement, on the other hand, can renew a contract, melt a stony-faced banker, and build another Hollywood swimming pool.

With power goes responsibility. Because you wield so much power in Hollywood you, the high school stu-

dents of the United States, determine whether the annual Hollywood film crop shall be good, fair, or indifferent. Your 50-cent vote at the box office determines whether we see standardized horse operas, whodunits that solve all problems with a right to the jaw, or something better.

All in all, high school students are pretty smart about motion pictures. You know who has played what roles. You know what is coming. You read movie reviews in *Practical English* and elsewhere. But you can always become *smarter*. Recently I interviewed fifteen top people in Hollywood asking this question: "What advice do you have for *Practical English* readers on how to look for quality in motion pictures?" These top people included directors, producers, actors, designers, cameramen, and many others. Each told me what to look for in his particular craft. Here are a few of the main points they agree on. Think about them before you decide, "What shall we see tonight?"

Don't fall into the error of labeling a picture by its star. A motion picture, like your high school football team, is a team product. The captain of a motion picture team is the director. The producer is the coach. When the producer calls a conference on a picture, the heads of 16 to 35 departments attend the meeting. Quite a team! Give

each the credit he deserves. Don't be blinded by "star" light.

The best single test of a film's quality is not the star but two other people: the *director* and the *writer* or writers. The next test to apply is this: Is it an *A* or an *B* picture? If your nearest theatre shows a picture title you never heard of, it is probably an *B* picture. Hollywood spends no publicity money on *B* pictures, including most Westerns. Of the 350 feature films issued each year, less than 150 are *A* pictures.

Few pictures, *A* or *B*, are complete washouts. A film official I know says: "I've never seen a picture in which I didn't find some value; an unusual camera angle, an acting bit, some dialogue spot." No matter how low the budget, many people pour their heart's blood into the making of a picture. You can be a smarter film observer by watching for the fine points.

Can you exert influence in any way except through the box office and by word-of-mouth? Yes. Write letters. Not just "I think you are wonderful-please-send-me-your-photograph" letters, and not general gripe letters. Be specific. If you think *Fort Apache* has a sappy ending, write John Ford, the director. If you catch a film off its history base, write to the director — or the producing company. If you like the honesty of a documentary like *Boomerang*, put it down on paper. Hollywood pays attention to praise and gripes that are specific. Its films can be as good as your judgment.

This is the first in a series of articles on "How to Judge Motion Pictures." Next week: "The Busiest Man in Hollywood."



Photo by Oliver Sigurdson, RKO

PRACTICAL ENGLISH GOES TO HOLLYWOOD: W. D. Boutwell (left) interviews Shirley Temple and her husband, John Agar, RKO stars.

"THE Day That Baseball Died" (page 18) is a "knock-out" radio production. It has everything—a popular subject, humor, and suspense. Read it and see for yourself; then ask your teacher to let you and your classmates act out the play in class. Even if you don't have the music and other sound effects, you'll find that the story, the characters, and the dialogue take on extra sparkle and meaning when the play is spoken.

After you've read the play (silently) and before you try producing it in class, try these quizzes. They'll help you to understand the story.

I. These are questions on the plot of "The Day That Baseball Died":

- What questions was the Commission of Inquiry trying to answer?
- What had been the results of Besterski's pitch known as Knuckleduster the First?
- How did the ball game stand just before Red Besterski pitched Knuckleduster the Second?
- What was the umpire's decision following Knuckleduster the Second?
- How did the 242 sportswriters vote when they were asked whether they agreed with the decision?

II. These are a few "thought" hints which may help you to appreciate the writing in the play:

- Did you notice how the author built up the suspense? Do you think it was a good idea for him to keep the reader (or the listener) in the dark about the actual pitch until the last part of the play? Would you have been as interested if you'd known the full reason for the rioting and excitement from the very beginning?
- Do you think you caught all the



amusing points in the play? Did you see the humor of the situation, with a single baseball pitch causing a nationwide commotion? Were you amused by the dignified judge's manner of discussing baseball? (Try rereading the judge's dialogue, to search out amusing comments which you might have skipped over, such as this one: "Mr. Mulaskey, had you ever been stricken out by Mr. Besterski?") Did you understand the judge's reference to *Scylla and Charybdis*? Do you think that Mulaskey understood it?

III. These are discussion questions about the problem described in the play:

- Do you think that Red Besterski should have used Knuckleduster the Second? (Don't forget to consider both the tight spot Red was in, and also the power of his sensational pitch.)
- Do you think that Mulaskey was "just plain stupid" to have been fooled into swinging at the ball before it reached the plate?
- Do you think the Falcons or the Green Sox won the Series?

"Dear Miss Phillips"

Stories written in letter form—such as this one on page 31—are always fun to read, because they make you feel that you have a first-hand acquaintance with the characters. For that very reason, though, you must be

particularly alert when you read this type of story. The author doesn't tell you that each character is a certain type of person; you must figure it out for yourself on the basis of the things which the character writes.

I. These questions will test your understanding of Helen and Ansel:

- Do you remember Helen's vivid descriptions of the noises which the piano made? Would these prove that she was: (1) mean; (2) stupid; (3) imaginative?

b. Considering the way Helen expressed her annoyance, would you say she was: (1) sweet and gentle; (2) bad-mannered; (3) quick-tempered and clever?

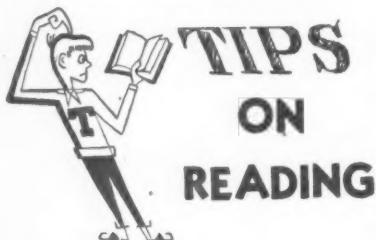
c. Do you think that the tone of Ansel's letters showed him to be: (1) a "Casper Milquetoast"; (2) reserved and formal; (3) very unsympathetic?

II. Here's a point you might have missed; and an exercise you might want to try, just for fun:

- Did you notice the various ways in which Helen signed her letters? Did you realize that these different closings showed the change in her feelings toward Ansel?

b. Reread the story, noticing Helen's change of feelings in each letter. As you do, figure out the connection between her feelings and the way in which she signed the letter.

(Answers in Teacher Edition)



DO YOU read with your "eyes right," setting a snappy pace, and keeping your mind in step? Or do your eyes slouch along unevenly, while your mind straggles in the rear?

To answer that question honestly, try this test: Open this magazine flat on your desk, and place a mirror on the page opposite this one. Ask a friend to stand behind you and look into the mirror, watching your face—and especially your eyes—as you read a paragraph on this page.

When you've read the paragraph,

ask your test-mate to answer these questions: *Did you move your lips or your tongue? Did you move your head back and forth? Did your eyes stop more than twice per line of print?* If the answer to any of those questions is Yes, you're not reading "eyes right."

Good readers use only their eyes and their minds. These two tools should work together. As your eyes see the words, your mind clicks to take in the meaning.

But if you're going to use only two tools for reading, you must make the best possible use of them. You're wasting eye-effort if you see each word separately. You're wasting mind-effort too, for your "thought department" must work overtime to add the words up into ideas. Why not read *ideas* instead of words?

Authors write with ideas; they express each idea in a phrase—to the movies, late for school, a melting ice-cream cone. Your job is to train your

eyes to see an entire phrase at a time. Learn to focus on the important words and to take in the others "out of the corners" of your eyes. Move your eyes quickly from one important word to the next, and keep your mind alert to absorb the idea that comes with each eye movement.

To start you off with your eyes right, we've marked off the phrases in the following paragraph. Can you read it with only one eye-stop per phrase?

A weary home-hunter, after months of searching, had finally found an apartment. He was sitting in the landlord's office, impatiently waiting to sign the lease. The landlord explained that tenants were not allowed to have dogs, cats, parrots, or children. He added that pianos, radios, and phonographs were also forbidden.

"Yes, sir, I agree to that," said the tenant meekly. "But you should know that my fountain pen scratches."

Have You Met

By Charlotte M. Whittaker

Hello, Spike—What did ya do today? Get outa anything? I sure did. First hour I went out with the Dramatic Club and went down by my locker, and second I just skiped because T.G. doesn't take roll, and third period I left with the Y.W. and stayed in the locker room, fourth old Peabody fell asleep and I walked out. Next hour I'm going with the G.A.A. I hope the teachers don't check up on the annual pitchers, 'cuz my lil' ole face'll be missing. I don't belong to none of those clubs but pitcher days' a good day to skip. Missed everything but science today and I'm writing you insteda working on my notebook. Do I fool 'em or do I fool 'em?

Ritzie

Ritzie, you'd probably be fussed if you knew I had picked up this note on Spike's desk after he left class. No, I don't read notes often, although you and your pals are pretty careless about the way you strew them around. We used to write them, too, but we were careful not to let the teachers find them; had to be, I guess. Your generation leaves them about recklessly, or at least your boy friends do. Some of them are pretty crude. I suppose you think you shock us with your off-color stories, but somehow we've read enough not to be interested. If you knew I had this note, more than likely you'd feel sure that I was going to rush to the attendance office to report that you missed a class in algebra and part of one in English. No doubt you believe I'd enjoy nothing more than seeing you put in the detention room.

It's funny, Ritzie, but your skipping today's classes doesn't bother me at all. We expect classes to be interrupted on the days the yearbook pictures are taken, and so we don't even take attendance. Anyway your spelling and your English are no particular credit to the classes you've sat through.

What bothers me, Ritzie, is that you weren't in any of those pictures, that you're not a member of any of those clubs, that all you knew to do when you skipped a class was to hang around the locker and dressing rooms. When Tom Sawyer skipped school to go fishing with Huck Finn, he got something

Ritzie?

out of his day, sunshine, and the fun of swimming, and maybe some fish; but you didn't get anything out of yours. It was just a day wasted in stupid hanging around and in ducking when you thought a faculty member was coming. Perhaps the fun of putting something over on us interested you today, but hanging around can become mighty boring after a while. Yet that's about all you are preparing yourself to do on your holidays.

The real fun, Ritzie, would have been in being a part of the crowd, in having your picture taken for the annual. The up-and-coming people were not in the locker rooms today; they were in the gymnasium laughing and joking and practicing what they call their "personality smiles." The football teams, the basketball heroes, the class officers were there; but so were the cheerleaders on the sidelines, the members of the Pep Club; and you could have been there too.

You told someone the other day that you don't really know anyone but Spike and Buzzie in school. They're the only ones from your neighborhood. Let's see. In September, when you entered high school, weren't you invited to join the Y.W.? You even had a big sister appointed to take you to the first meeting, but you didn't go. Yet the Y.W.'s the best place I know for a freshman to make friends. A girl can have a lot of fun, going on hikes and

picnics, taking part in programs and stunts, singing carols at Christmas, and decorating for the school parties and parades. Remember on the day of the homecoming parade how you wished you had been asked to ride on a float? You said you could have worn the clown costume you made last year. But you hadn't gone to any of the meetings, and nobody thought of asking you. No, you wouldn't say it to me, but I know that you're thinking that you don't care so much about girls' clubs. What you really want is a date for the Student Council dance, and Spike doesn't dance, and you don't know anybody else. All right, there may be only girls in the Y.W., but they have brothers and friends, and that's one way of getting acquainted.

The Girls' Athletic Association, you say, might interest you, but you don't like to go swimming, because your hair comes out of curl; and besides the water's cold. What a sissy you are! The way you talk, one would think you were a timid, fainting heroine from one of Dickens' novels. Some day you'll want to go to the beach with a crowd. What a dull time you're going to have if you don't know how to swim or dive. You feel certain a handsome lifeguard will happen along to teach you. Been getting your ideas from the movies, haven't you? Ritzie, it takes more than an evening or two at the beach for a girl to learn how to swim, and two lessons about finish a man's endurance; after that he wonders why you are so dumb. Go ahead, learn to float, and to do the side-stroke and crawl now, and then let them all teach you in turn; they'll enjoy it more, and you'll be a bright pupil. While you're waiting for that hero, why not have a little fun, enjoy swimming for the good sport it is, for the sheer joy of pushing out on your own, and for the exuberance of the crowd? Of course the water's cold, especially when you sit on the edge of the pool, shivering, and timidly dipping one toe in; just jump in, and you'll get a new thrill.

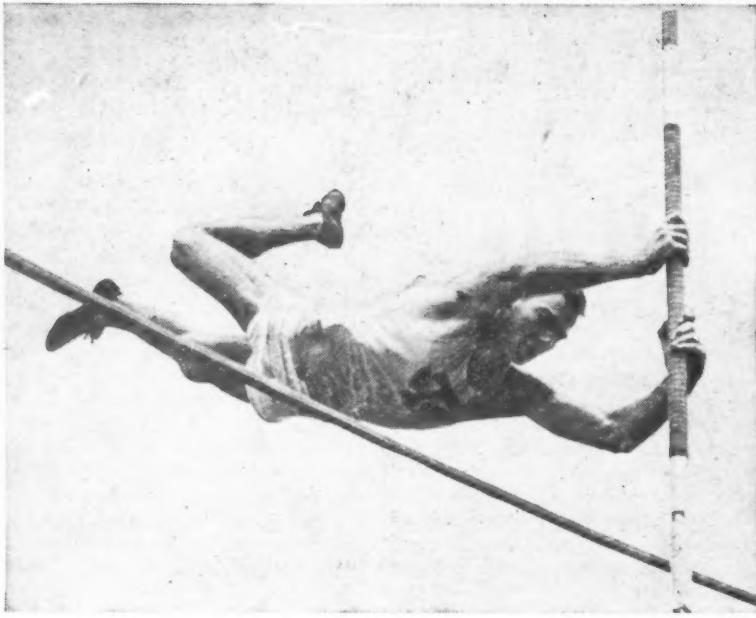
Yes, that's it, Ritzie, that's what I have been trying to say about everything in school: plunge in head first, strike out for yourself, and see how much fun these days can really hold.

What's that? You answer that if you did join the Dramatic Club, you would never get a part in a play, that the

(Continued on page 33)



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INP



Some Yanks in London

By Herman L. Masin
Scholastic Sports Editor

Introducing high-school hot-shot Bob Mathias, the world's No. 1 all-around track athlete

UNLESS you've been living in a cave the past few months, you surely know that the United States ran away with everything but Buckingham Palace at the 1948 Olympic Games in London last summer.

All our boys did was cop 11 of the 24 track events and every one of the eight swimming races! They collected enough gold in the form of first-place medals, to cap every bad tooth in the western hemisphere.

Heroes? The list reads like a roll call in the infantry. Harrison Dillard, Guinn Smith, Mel Patton, Wally Ris, Mal Whitfield, and Sammy Lee are just a few of the fleet-foots and pool sharks who led the gold rush for Uncle Sam.

But me, I'll take the two 17-year-old high school "babies" of the team—Jimmy McLane, a former Bechtel High School (Akron, Ohio) boy now attending Andover (Mass.) Academy; and Bob Mathias, a young giant out of Tulare (Calif.) High.

Skinny Jimmy copped the 1,500-me-

ter free-style crown and finished second in the 400-meter free-style swim, while big Bob won out in the toughest competition of all—the decathlon.

The decathlon consists of ten tough events based on running, vaulting, jumping, hurdling, and throwing; and it takes a guy who is a combination of a kangaroo, an eagle, and an elephant to do well in them.

That's Bob Mathias. What schoolboy Bob had to go through should only happen to a radio comedian.

The decathlon test was scheduled over two days. On the first day Bob had to compete for 10 solid hours. The next day a driving rain crippled the time schedule, and Bob had to sweat and strain for 12 more hours.

Everything that could happen, happened. At one horrible point, a blundering badge-wearer swept up the marker indicating Bob's discus throw, necessitating a 90-minute search in the rain and darkness for the pin-point marking Bob's toss.

By the time the eighth event rolled around, it was pitch black, with the only light coming from the pale bulbs in the stands and the eerie glow of the Olympic torch.

Not only were the pits and runways slimy as banana peels, but the Tulare superman had to throw the javelin with a flashlight marking the foul line. Between tries he huddled under a blanket in the rain.

After winning the event, Bob announced that he was giving the decathlon back to the Greeks; that he'd never compete in another decathlon again. Besides, he was more interested in basketball and football. At halfback for Tulare last fall, he averaged eight yards a carry; and in basketball, his true love, he chalked up 18 points a game.

Bob is 6 feet, 1½ inches tall, weighs 190 pounds, and wants to be a doctor like his dad.

Nearly every college in the land is hot on young Bob's trail. The story is he will enroll at either Stanford or California this fall.

As far as I know only two other high school students—both girls—made our Olympic team! Zoe Ann Olsen, of Oakland, Calif., who finished second in the

women's Fogg, N.Y.)

Mae of the time (1952) away in the

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BOB
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test,

women's low-diving event; and Mae Faggs, of Bayside High (Long Island, N. Y.), who ran in the 200-meter dash.

Mae, at 16 years of age, was the baby of the entire Olympic team. By the time the next Olympics roll around (1952), Mae ought to be ready to run away and hide from every girl sprinter in the world.

The gold medal for humor was won unofficially, by a flyweight fighter from Argentina named Pascual Perez. When Pascual weighed in for his first match, the scale showed that he was an ounce or so over the limit.

Now, according to Olympic rules, a man may weigh in only once. He cannot get off the scales, go sweat off some lard, and return for another weigh-in. So Pascual stayed on the scales while his trainers went to work.

They gave him a haircut. He was still too heavy. The beam refused to balance. They clipped his fingernails, then his toenails. No luck.

So they called for brushes and swept invisible specks of dust from the scale. No go. In desperation they washed all the dirt from the bottom of his bare feet, then gave him a terrific massage. No soap — Pascual remained overweight.

Argentina's brain-trust gazed wildly at one another. Then one of them snapped his fingers and smiled. "We protest the scales," he said.

P.S. Pascual got to fight and won the championship, too.

BOB MATHIAS, Tulare (Calif.) High School wonder, performing a few of the events in the tough decathlon test, which he won at the 1948 Olympic Games in London last month.

Acme and Wide World photos



HOUSE AFIRE!

THE guys on the radio who give away automobiles, electric stoves, and tame elephants are pikers compared to the baseball people. Our ball-bat magnates go around handing out fat fistfuls of cash.

Young talent is so scarce and the bidding for it so keen, that a club will pay practically anything to sign up a good prospect. Almost any teen-ager who can pitch a ball or smack it with a thick club stands a good chance of picking up a bundle of loot.

I'm exaggerating, of course. But the bonuses being dished out to promising young players are truly staggering.

Back in 1941 Detroit set an all-time high for bonuses when they handed Dick Wakefield's mama \$52,000 in cash and an automobile for assigning her boy to the Tiger club.

The record stood until last year when the Phillies paid the parents of young Curt Simmons \$65,000 to sign a contract. Then the Braves laid out about \$70,000 in coarse bank notes for the signature of John Antonelli, a young pitcher.

All this must have shamed the Detroit owners. For last month they set out to recapture the world's record for bonuses. They gave \$75,000 and two new cars to sign up a young catcher, Frank House, fresh out of Bessemer (Ala.) High School.

Although personally I wouldn't dish out 75 grand (if I had it) for any kind of House, 18-year-old Frank is supposed to be worth the dough. For one thing, his papa has been training him for the big leagues since Frank was big enough to heft a catcher's mitt.

Want to know what he batted for Bessemer during his high school career? Hold on to your socks, friends, you won't believe it. Frank hit an even .850!

He is a fast runner, owns a trigger arm, and clouts a long ball. At Bessemer, in addition to starring in baseball, he made all-state in football and won his letter in basketball.

His nickname — "Pig." No, I'm not being nasty or jealous. That just happens to be what his family calls him.

No one in Hartford, Conn., is going to ask Larry Amann, coach of the high school track, swimming, and cross-country teams, to improve on his 1947-48 record. Larry won the state title in every sport he coached last season!

In his 24 years at Hartford High, Larry has copped 8 track, 6 cross-country, and 14 swimming crowns. All in all, he has produced 18 unbeaten teams.

Back in the days when Babe Herman was the chief problem child of the Dodgers, he had to decide what to buy for his son's birthday. "Get him an encyclopedia," suggested one of his teammates.

"Nuts to that," the Babe replied. "Let him walk to school like I had to do."



THE DAY THAT BASEBALL DIED

By Irving Teitel

BY POPULAR REQUEST we reprint this radio play which was first presented by the Columbia Workshop of the Columbia Broadcasting System in the early fall of 1946 and later published in *Practical English*.

A number of the scenes are "flashbacks" which help to tell the story of Red Besterski and his "Knuckleduster" pitches. Watch for sound directions, such as "crossfade," which will help you follow the plot.

NARRATOR: In the U. S. A. — in Canada — in Mexico — in Cuba — baseball is more than an institution, more than an enthusiasm. It is an obsession.

SOUND: (*Open cold into a roaring, shouting, confused medley of yells, screams, hoots, and crashing noises as eighty thousand people are rioting in a baseball park.*)

BELANGER (*Breathless, hysterical, shouting hoarsely into the mike*): . . . and now it's a riot that is completely out of control. There are individual fights going on all over the ball park, each the center of a milling, punching mass of baseball fans. All the players are slugging it out in the infield which is a weaving nightmare of swinging fists and falling bodies. The roof of the east bleachers has collapsed, and through the shattered wreckage dazed and bruised baseball enthusiasts are still struggling . . . all the police who came pushing in just after the fateful pitch have disappeared into the middle of the mob—

SOUND: (*Rending, ear-splitting crunch and crash.*)

BELANGER: And there goes the middle portion of the central stands in a cloud of dust and humanity — it's staggering! Here comes another flying wedge of police — uh, uh, the spearhead is down, there goes another one . . . now five of them have disappeared — this ball game will go down in history! This section of the stands is beginning to sway now, (*panicky*) it's swaying dangerously now, a support is beginning to buckle and I'm going

It was the last inning of the deciding game in the World Series — and the ball stopped in mid-air



to get this microphone away from here before — LOOK OUT!

SOUND: (*Crunching, cracking, shattering noise that drowns all others, then cuts dead abruptly. Dead silence. Pause. On echo — off mike cough and throat clearing.*)

JUSTICE: And this can be written into the records as an eyewitness account of the rioting at that — uh — fatal baseball game, Mr. Belanger?

BELANGER: Yes, your honor, the words you have heard are mine as recorded in our studios during the actual broadcast. I was greatly excited at the time and no doubt I missed a lot of points, but — am I in order?

JUSTICE: By all means. This is a special committee of inquiry into the events leading up to, and the immediate cause of one of the worst riots that has ever occurred in the history of American sport, and on our findings in this courtroom the future of baseball in all North America may well rest. Over three thousand people were injured following that amazing — uh — pitch of Mr. Besterski, and the suits

against the several leagues, the owners of the baseball stadium, the baseball players, and the United States of America, mount into millions of dollars. Any further information you may give us would be very valuable. I assume my colleagues on this special committee agree. Do you agree, Judge Wright?

WRIGHT: Agreed.

JUSTICE: Judge Benjamin?

BENJAMIN: Agreed.

JUSTICE: Mr. Belanger, you have been a radio sports reporter for a good many years. What do you think is the opinion among sporting writers on that — uh — pitch that was a direct cause of the riot?

BELANGER: My newspaper polled 242 sportswriters and experts. We asked them: Do you agree or disagree with Umpire Kennedy's decision?

JUSTICE: Their answers?

BELANGER: Eleven agreed. Eleven disagreed. Two hundred and twenty — undecided. The question has split the baseball world down the center, lengthwise, crosswise, and at the seams. As your honors are aware, the man who

umped at the game, one of the finest in the business, committed suicide the day after — he couldn't stand the doubt in his own mind.

JUSTICE: Mr. Belanger, what is your opinion of that last inning? To which ball club should the game have been awarded?

BELANGER (*Long pause*): Your honor, I . . . If the court doesn't mind, I'd rather not say.

SOUND: (*Murmur in courtroom. Tap of gavel*)

JUSTICE: The committee will not insist on your answering that question. The hearing is now adjourned (*Fading until two-thirty this afternoon*).

SOUND: (*Crossfade in last phrase of musical flourish that melts into applause in large auditorium where broadcast is being presented*)

M. C.: (*Ringing, dramatic, full of strange import*.) We have presented on this radio series in the past the romantic, the dramatic, the bizarre, and the mysterious. Tonight we bring you the chief actor in as strange a tale as ever set half the world on its heels, the story of the man who is now threatening the existence of North America's most popular sport. Standing beside me now is the central figure in the most momentous sports dispute in history, the man whose right arm touched off a riot in New York, a panic in baseball, and a committee of inquiry — the sensational pitcher of the celebrated Green Sox — Red Besterski!

SOUND: (*Tumultuous applause of crowd. Individual whistles, boos, and catcalls*)

ANNOUNCER: Red, how long have you been playing baseball?

RED: (*Unassuming, diffident, slight drawl*.) I've been playing ball for eight years.

M. C.: How long did it take you to perfect your original Knuckleduster pitch that was the sensation of the league at the beginning of the season?

RED: I worked on it for about six years before I was confident enough to use it in a professional game.

M. C.: And when you introduced it in the opening game of the season you told reporters it was Knuckleduster the First. You had an idea that you could improve on it?

RED: I believed that with another two years' practice I would have a really sensational ball.

M. C.: And your idea worked out?

RED: Better than I ever dreamed. I was able to use Knuckleduster the Second for the first time in the last inning of the deciding game of the World Series.

M. C. (*dripping drama*): With the result that in the riot that followed over three thousand people were injured, all baseball leagues in the

United States, Canada, Mexico, and Cuba, have indefinitely suspended all schedules, and the shadow of Knuckleduster the Second hangs over the historic courtroom in Washington, where the committee of inquiry into that game and riot is in session at this moment. Red, by court injunction you cannot toss another Knuckleduster pending the outcome of the inquiry.

RED: That's right, Mr. Simpson.

M. C. (*triumphant*): But there's nothing to prevent your showing me how to throw it! I have here a standard baseball as approved by 14 different leagues. Exactly sixty-and-a-half feet away, down the centre aisle of this radio studio, the Detroit Lion catcher, Mike Malloy, is waiting for my pitch. Will you show me how to hold the ball so that I can be the second man in the world to throw the famous Knuckleduster?

RED: Well, I don't know whether you can wrap your fingers around the ball like I can — practice has made my middle two fingers grow almost half an inch. Then there is something else that —

M. C.: A studio audience of six hundred people and a radio audience of over thirty million are waiting for this very moment when the second Knuckleduster pitch in history is to be thrown. The Mexican and Cuban Embassies have sent observers. You're not going to disappoint all these lovers of baseball?

RED: It isn't that, Mr. Simpson, it's just that —

M. C.: Are you with me, folks?

SOUND: (*Cheers of audience*)

RED: All right. If you're willing, I'm willing. But it's dangerous.

M. C.: I'll risk it for my sponsor's sake.

RED: Get the ball well in the heel of your hand . . . that's right. Spread these two fingers back around — no, back farther . . . that's right. Now your thumb goes under — way under here. Your index finger lies along — uh — uh — these two fingers have slipped . . . (*Effort*) you've got to bend them back

. . . back a little farther . . . no, a little farther back yet, until —

SOUND: (*Crack! crack! of fingers breaking. Yowl of pain*)

M. C.: You've broken my fingers!

SOUND: (*Ominous murmur of audience*)

RED: That's what I tried to tell you! I broke my fingers six times before I could throw a Knuckleduster the Second!

BELANGER: This is Belanger again. As you know, I was at the microphone in the ball park giving the radio play-by-play on that fateful day when Red first hurled his Knuckleduster the Second, the pitch that has threatened to revolutionize and perhaps to destroy our national sport. Well, a word about that rather self-assured radio master of ceremonies who attempted to imitate the Knuckleduster pitch and broke his fingers. After that sensational occurrence there was a new burst of newspaper headlines and again the continent was split asunder by contradictory opinions —

VOICE: This is the question — Can baseball exist with the threat of the Knuckleduster the Second hanging like a sword of Damocles over its head?

BELANGER: Meanwhile the committee of inquiry, composed of three judges of the highest integrity, continued its investigation.

SOUND: (*Crossfade in unhurried sound of gavel*)

JUSTICE: There will be no demonstrations, please, during the hearing. Mr. Hemingway, you are the chief umpire of the league.

HEMINGWAY: That's right, your honor.

JUSTICE: Mr. Hemingway, I understand you officiated as umpire in the opening game of the season when Mr. Besterski introduced what he called Knuckleduster the First — the immediate predecessor of Knuckleduster the Second. Do you recall that game?

HEMINGWAY: Perfectly. I was standing behind the plate during that first pitch, and I was so surprised I could hardly call it.

SOUND: (*Crossfade in restless roar of crowd*)

BELANGER (*close to mike*): Red Besterski, glancing around the infield, looks very calm and cool considering the first pitch of the first game of the season is coming up. I can't make up my mind whether the announcement he made about using some fancy pitch he calls the Knuckleduster the First is a gag or not. Whatever it is, it better be good or he is in for a lot of ribbing from the bleachers. There he goes pounding his glove, and now here comes his famous speedball windup —

BELANGER: He's winding up, his arm goes around and around, he's gather-



ing speed, he's up on his toes — and here's the pitch!

SOUND: (*Crowd noises up behind.*)

BELANGER: What a slow ball! Butch Taylor swung — no, he didn't — he was going to swing, then he stopped, he fell — he's crumpled on the ground — the stands are in an uproar — they've just seen the unveiling of the Knuckleduster the First!

SOUND: (*Crowd noises up, fast fade to dead silence.*)

JUSTICE: You say the batter swung. Did he — uh —

HEMINGWAY: He broke his back. The second man up got so rattled he threw the bat at Besterski and was expelled from the game. The third batter struck out. The Green Sox won that game 28-0.

JUSTICE: Was the Knuckleduster the First as successful as that all through the season?

HEMINGWAY: Besterski won his first eight games with it — until some hitters caught on.

JUSTICE: And it was then that he introduced Knuckleduster the Second?

HEMINGWAY: He was called in as a relief pitcher in the last part of the last inning of the deciding game of the World Series. Red's side was leading by one run, the bases were loaded, with two men out. In order to win the series, your honor, and with it over five thousand dollars extra for each man on his team — Besterski had to strike out the batter who faced him. The count was two strikes and three balls — everything depended on this last pitch. I had heard a rumor about a Knuckleduster the Second but I didn't think he'd use it this season. As I looked at him through my field glasses I saw Red half turn toward third base and I saw him hold up two fingers.

JUSTICE: And that indicated to you?

HEMINGWAY: That the next pitch was going to be a Knuckleduster the Second.

JUSTICE: Thank you, Mr. Hemingway. Any questions from the other members of the committee?

BENJAMIN: Yes. Mr. Hemingway, are you still chief umpire for the league?

HEMINGWAY: Yes, your honor, but my resignation from that position becomes effective tomorrow.

BELANGER: Passions ran high throughout the country. Gallup Poll canvassers, attempting to poll on the issue were attacked by fans. A group of baseball tycoons foreseeing the end of baseball formed a syndicate to import cricket — England's national game — the situation was pretty depressing. The committee of inquiry droned on . . . (Dead silence.)

JUSTICE: Your name is Lester Mulaskey and you were the last man at bat in the last half of the ninth inning



of the deciding game of the Series?

MULASKEY (*self-consciously*): Yes, your honor. I was the first man in baseball history to face a Knuckleduster the Second.

JUSTICE: H'm . . . Mr. Mulaskey, I understand you are — uh — the league's leading batter — you have the highest batting average, most home runs, and so on. Is that correct?

MULASKEY (*professional pride*): And I also have most triples, tied for most runs batted in, and —

JUSTICE (*dryly*): Quite, quite. Mr. Mulaskey, had you ever been stricken out by Mr. Besterski?

MULASKEY (*reading the record*): Red struck me out five times at the beginning of the season when he started using the original Knuckleduster. Since then, though, I've been hitting him all the time — he wouldn't dare use that Knuckleduster the First on me lately.

JUSTICE: Then when the count reached two strikes and three balls Mr. Besterski found himself between Scylla and Charybdis.

MULASKEY: Well, I wouldn't put it that way. He was in a hole. If he walked me the tying run would be forced in and there would still be three men on base. He either had to give me his fast ball — and take a chance on my hitting it out of the old ball park — or try something else.

JUSTICE: So he tried something else. Mr. Mulaskey, consider this question carefully before you answer: Some split second after he pitched the ball, did you hear umpire Kelly shout: "You're out!"?

MULASKEY (*a sore point*): I did not! And in any case, your honor, Kelly had

no business shouting anything before —

JUSTICE (*explaining patiently*): Mr. Mulaskey, there are several questions that this court is trying to get answered in the course of this inquiry. According to normal baseball rules and customs, was Mr. Besterski's pitch illegal? And did its illegality touch off the riot? Or was it legal, but of such a nature as to endanger the public peace? In the light of these questions, Mr. Mulaskey, can you tell us briefly everything you remember from the time you assumed batting position?

MULASKEY (*taking a deep breath*): There were three men on base. Besterski was taking his time pitching and after I fouled a couple (*fading*) and let a couple go by . . .

JUSTICE: (*Fade in roar of crowd, keep well behind.*)

KELLY (*away off*): Ball three! Count on the batter, two strikes and three balls!

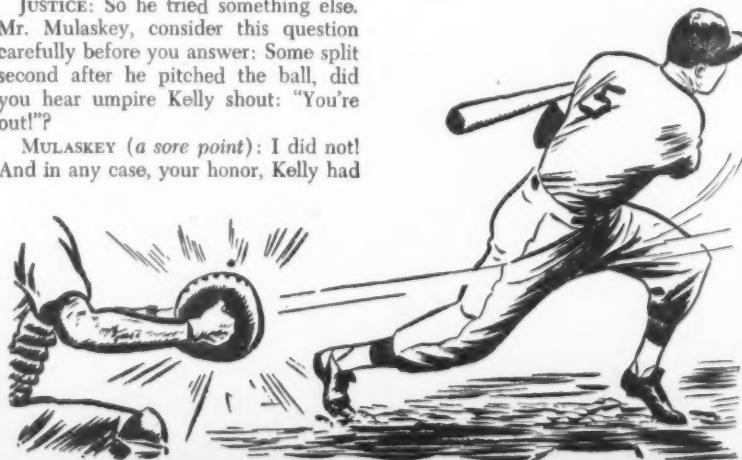
MULASKEY (*close to mike, well over crowd noises, narrating*): I stood at the plate tapping some of the dirt out of my cleats with the handle of my bat. I saw Red pounding his glove, then he looked toward third base and held up two fingers. I saw him start winding up, I braced myself and dug my heel in the dirt, and I could hear the crowd roaring —

SOUND: (*Crowd noises up and maintain.*)

MULASKEY (*up, excited*): I saw the flash of white leave his hand as he came out of the windup, and then I —

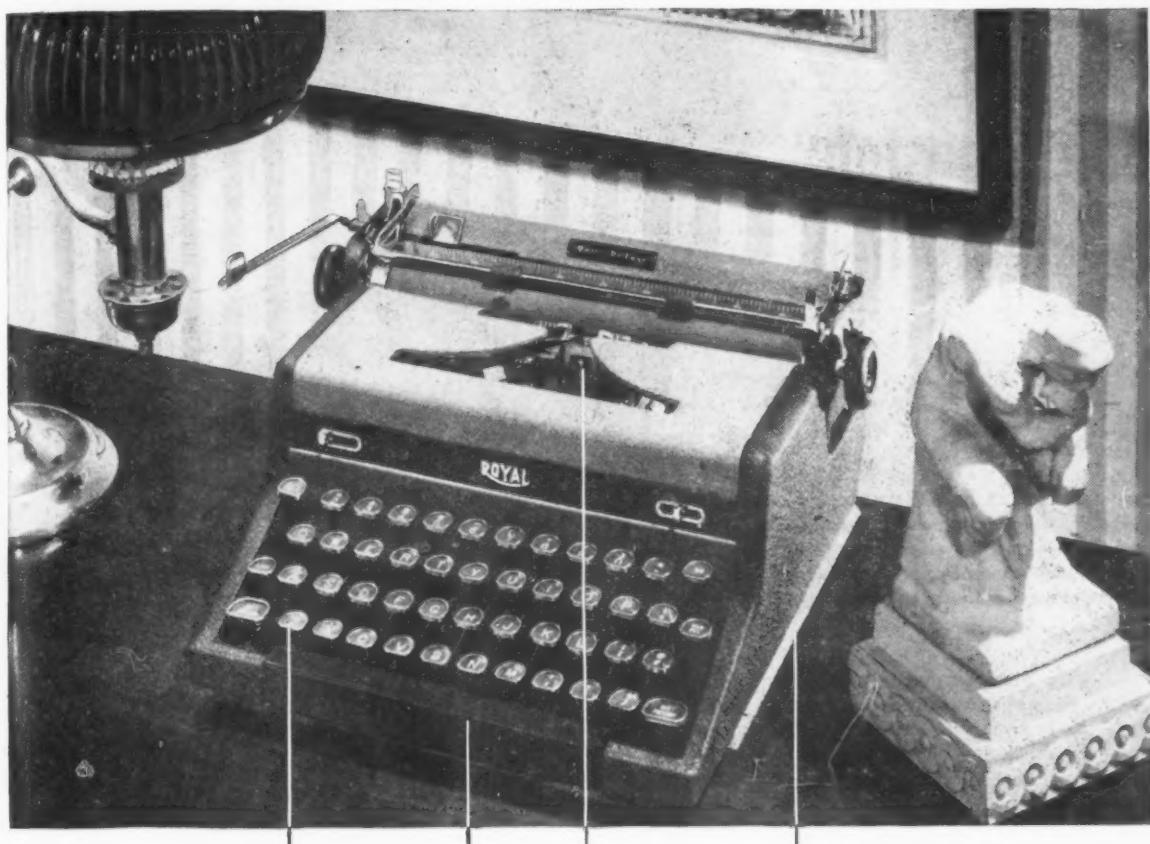
LAWYER: Your honor, I represent the interests of the owners of the baseball stadium, and I feel it would be highly prejudicial to my clients' interests to introduce an oral account of the next few seconds into the records by a participant in the game. We have, as one of the exhibits, an impartial eyewitness account of those few seconds as broadcast by Hewitt Belanger and recorded in the radio studio. I respectfully submit

(Concluded on page 34)



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1. You'd like Bob Johnston—a sophomore at University High, Ann Arbor, Michigan. He's *in* everything. Basketball, tennis, student council, sports editor of the school paper, and president of the Latin Club. Bob's not only a good student but also a good thinker. Interested in subjects like world affairs, government, business. About manufacturers he says, "Looks to me as though they make pretty big profits, these days!"

2. A lot of people wonder how much profit industry makes. Maybe you do, too. According to a recent poll, folks all over the country guessed that manufacturers' profits run pretty high. Then they were asked what they thought would be a *fair* profit for manufacturers to make. The great majority said *from 10 to 15 cents* out of each dollar of sales.

3. But do you know that Govern-
ment figures show industry averages
less than half that much profit?

4. And about half of what industry does make is plowed right back into business to help pay for the development that brings more and more opportunity for America's "Bob Johnstons"—as well as greater security and better living for all. That's how the "profit system" works to help make America the finest place in all the world to live in!

NATIONAL ASSOCIATION OF MANUFACTURERS

For a Better Tomorrow for Everybody



PRACTICE MAKES PERFECT



Vol. 5, No. 1, September 22, 1948

NAME _____

CLASS _____

Watch Your Language!

What's wrong with this picture?

Smothered in onions, dripping with gravy, and garnished with French fried potatoes, Jack finally saw the waiter bringing him a large, juicy steak.

Yes, that's what the sentence says. *Jack* is sitting there smothered in onions, gravy dripping all over him, a few French fried potatoes on his shoulders and knees. What is he waiting for? Just a steak—a bare steak without any trimmings. Who has the trimmings? Our friend, *Jack*. He's wearing them!

If we told you that we actually saw *Jack* like this, you'd think we were cuckoo, wouldn't you? Yet this sentence about *Jack* is taken from a composition written by an American high school student who is absolutely sane—and usually sensible. Was he trying to be funny? No! Well, then, what *was* he trying to do?

He was just trying to say that *Jack* was sitting at the table and saw the waiter bringing a steak smothered in onions, dripping with gravy, and garnished with French fried potatoes.

How then did our author get all the trimmings on *Jack* instead of on the steak? He forgot his grammar!

Now let's write that sentence again and put some sense into it.

Jack finally saw the waiter bringing him a large, juicy steak, smothered in onions, dripping with gravy, and garnished with French fried potatoes.

The secret is in that group of words beginning with *smothered*. In the wrong-way sentence (at the beginning of this column), that group of words stands very close to *Jack*. It seems to modify *Jack* for that reason. It seems to tell something about *Jack*.

In the corrected sentence, the group of words beginning with *smothered* stands close to *steak*. That's what it modifies. That's where it should be.

The rule then is: *Modifiers* (words that explain or give added meaning to other words) *should stand as close as possible to the words they modify*. Remember that and you'll write clearly and sanely. Otherwise you'll say things like this:

Standing on his hind legs, I shook hands with my dog. (Who was standing on whose hind legs? Who shook hands with whom?)

Piano for sale by man with genuine mahogany legs. (There's an ad that will bring in the customers!)

We're going to say more about these modifiers in the next issue. Let's see now if you've learned your lesson. Read each

(Continued on page 24, column 1)

Note: Why do we ask you to turn the page at this point? Because we've just given you a rule about modifiers. Better go back and learn it now because on the next page there's (guess what?) a quiz!

Are You Spellbound?

Have you ever seen a book called *Boners*? It's a collection of sentences taken from the compositions of high school students. What makes this book so funny is that the students were *serious* about what they had written, but like the proverbial saxophonist, they "blew in sweet, but it came out sour."

Here are a few of the howlers:

1. A *mayor* is : she horse. (Tell *that* to the mayor of your city! Of course, it's *mare*.)
2. *Quartz* is the name for two pints. (It should be *quarts*, shouldn't it? Even then the sentence would sound a little silly.)
3. A *refugee* keeps score at a football game. (He couldn't have meant *referee*, could he?)
4. People with certain diseases fall into a *comma*. (This is the first case on record of death by punctuation! *Coma*—one *m*—is the word.)

There's really no mystery about those errors. It's just a matter of *spelling*. The wrong kind of spelling, of course! In sentences 1 and 3, our unhappy friends tried to spell entirely by ear. (*Mayor* sounds like *mare*. *Refugee* sounds like *referee*. Not exactly—but enough so that a careless speller could make these errors.)

In sentence 2, a *z* (*quartz*) is substituted for an *s* (*quarts*). In sentence 4, an *m* is added to *coma* to make it *comma*.

Now we'll let you in on a little secret. The truth about spelling is that it is largely a matter of what you *see*. That's really what you spell—what you *see*. Or when you misspell a word—what you *think* you saw! What you hear (how you pronounce your words) has something to do with correct spelling, too. (We'll take these words up later in the term.) But it's your *eye* that really counts most.

For the next few weeks we're going to concentrate on developing your *ability to see words*—or the difficult *spots* in words. No, you won't have to see your eye-doctor. Just stay here with *Practical English* and you'll be amazed at how much more you'll be able to see in words—and how much your spelling will improve.

Ance — Ant and Ence — Ent

Look hard at the following words. Then close your eyes and try to see them in your "mind's eye." (Yes, you have one. Everybody has one.) Concentrate on the *ance* and *ant* ending in particular.

Here's a little gadget you'll find very useful. If you remember the words ending in *ance*, you'll have no difficulty with the *ant* words at all. If you know the *ant* endings, you'll

(Continued on page 24, column 2)

(Continued from page 23, column 1)

of the following sentences carefully. If it is correct, mark it *C*. If something has gone wrong with the modifiers, mark it *W* and rewrite the sentence in the space below. Three points for each sentence. Total, 30.

—1. Turning the corner, the house could be seen in the distance.

—2. Returning from the store, I found my mother asleep.

—3. Grinning sheepishly, my bunch of violets was accepted by Jane.

—4. Caught in the trap, I found a little mouse.

—5. Upon seeing my report card, my desire to show it to my father was lost.

—6. Mother kissed me gently as I left on my cheek.

—7. He bought a gift for his cousin that wasn't too expensive.

—8. Take a few of these tablets before retiring in a cup of lukewarm water.

—9. Deer for sale by young man with beautiful antlers.

—10. Quietly closing the door, I tiptoed upstairs.

(Continued from page 23, column 2)

have the *ance* form of the same word, too. Why? Well, just take a look at these two lists.

| <i>Ance</i> | <i>Ant</i> |
|--------------|-------------|
| abundance | abundant |
| accordance | |
| acquaintance | |
| arrogance | arrogant |
| admittance | |
| annoyance | |
| assistance | assistant |
| circumstance | |
| contrivance | |
| distance | distant |
| elegance | elegant |
| finance | |
| importance | important |
| maintenance | |
| observance | observant |
| perseverance | |
| reliance | relian |
| resonance | resonant |
| significance | significant |

The words that end in *ence* and *ent* are the ones that confuse the average speller. Pronunciation isn't a particularly good guide here. It's your eye that counts. So take a good look at this next list, too. It's not complete. We'll give you more next week. You'll have enough getting these and the *ant-ance* words under your belt.

| <i>Ence</i> | <i>Ent</i> |
|-------------|------------|
| adherence | adherent |
| coherence | coherent |
| competence | competent |
| confidence | confident |
| dependence | dependent |
| excellence | excellent |

Now try this test. In each of the following sentences, insert an *a* or an *e* where you see a blank space in the word. Two points for each. Total, 20.

1. You made an excell____nt suggestion.
2. If you are observ____nt, you will notice many things.
3. He is both arrog____nt and depend____nt.
4. In accord____nce with your compet____nt advice, I shall leave tomorrow.
5. She wore an eleg____nt costume.
6. I found him a very self-reli____nt assist____nt.
7. Dist____nce lends enchantment.
8. I have no confid____nce in your acquaint____nces.
9. C____npet____nt workmen have persever____nce.
10. Apples are abund____nt at this season of the year.

Sign Language

Alex Smith, the barber, gave the best shave and haircut in town. However, at the end of each week, Alex found himself "in the red." Business was good, but the daily receipts showed \$10.00 in cash, \$20.00 in I.O.U.'s. Alex was a kindly fellow and trusted everybody, but when he found that you couldn't pay your bills with the other fellow's I.O.U.'s, Alex decided to put an end to the practice of doing business "on the cuff."

Alex had a sign painted and posted it in a prominent place in his shop.

"That'll take care of the boys who think I'm running a charity bazaar," Alex chuckled.

The first customer next morning owed Alex \$10.00 worth of shaves and haircuts. As he sat down in the chair, Alex pointed to the new sign. "How do you like that new sign of mine, Charlie?"

Charlie looked at the sign. "Swell, Alex. Shave and a haircut and some of that special hair goo!"

After the operation, Charlie got off the chair, thanked Alex, and walked toward the door laughing.

"Hey, wait!" exclaimed Alex. "Can't you read, Charlie? See what that sign says?"

"That's what I'm laughing at, Alex. Get yourself a new sign painter. This shave and haircut are 'on the house.'"

Alex looked—and this is what the sign read:

What do you think? I give haircuts and shaves for nothing!

It should have read:

What do you think? I give haircuts and shaves for nothing?

The moral of the story? You can't do business without proper punctuation. Just a question mark put in the wrong place cost the sign painter his job.

What's more, your writing won't even make sense without punctuation marks.

Before we take up the various punctuation marks, let's see what you can do after a summer of very little punctuation. In the space at the right, write the word that comes before the omitted mark of punctuation. Four points for each sentence. Total, 40.

Example:

Do you like cloves cloves?

1. I like tea and milk _____

(Concluded on page 26, column 1)



Words to the Wise

Did you go hosteling during your summer vacation? If so, you probably had a basket strapped to the handlebars; your bike carrier, in the rear, was surely loaded with luggage. There were you, in the middle, pedaling hard to move the load.

What has this to do with your vocabulary? Words often present the same sort of picture as you, your bike, and your load did. Many words have a central unit (a *stem*), which carries the main meaning, with other useful units attached to the front (a *prefix*) and the rear (a *suffix*).

Look carefully at the word *eruption* to see what kind of a picture it makes. The stem which carries the word is *rupt*, which means "to break." The prefix is *e*, which means "out," or "from." The suffix is *tion*, which means "the act of." Putting those three units together, you have this picture (or definition): "the act of breaking out."

You can use this sort of picture making every day, in your reading, writing, and speaking. When you see or hear an unfamiliar word, don't slur over it. Figure out its meaning. At first you'll be wise to check your guesses with the dictionary, but soon you'll know enough prefixes, stems, and suffixes to guess accurately every time. You'll also find that words stick with you—become part of your every day vocabulary—when you make your own pictures of them.

Start right now to build up a supply of word-units by studying the prefixes, stems, and suffixes in this list.

| PREFIXES | STEMS | SUFFIXES |
|-----------------------------|-------------------------------|--|
| <i>circum</i> — around | <i>struct</i> — to build | <i>ence</i> — the act of, the state of |
| <i>trans</i> — across | <i>fer</i> — to carry | <i>ible</i> — able to |
| <i>re</i> — again | <i>cred</i> — to believe | <i>ous, ose</i> — full of |
| <i>de</i> — down, away from | <i>fin</i> — to end, to limit | <i>al</i> — pertaining to |
| <i>in, un</i> — not | <i>ten, tain</i> — to hold | <i>ive</i> — having the quality of |

Now, if you're sure that you know those word-units, figure out a word-picture for each of these words.

| | | |
|---------------------|------------------|---------------|
| 1. reference | 5. destructive | 9. defer |
| 2. transcontinental | 6. retentive | 10. credulous |
| 3. credible | 7. circumference | 11. marvelous |
| 4. infinite | 8. reaction | 12. final |

Now let's see if you thoroughly understand those words. In the blank space in each sentence below, write the word (from the list above) which will make sense. Count 2 points for each sentence. Total, 10.

1. He's so _____ that he believes everything he hears.
2. Use your compass to draw the _____ of the circle.
3. There's a chemical law which says that every action must have a _____.
4. Why, you remember the entire plot of that old movie! Your mind is certainly _____.
5. What flat country! It makes this road seem _____.

My score _____

2. While I was sawing my knees scraped against the wall. _____

3. The Japs the Italians and the Germans fought against us in World War II. _____

4. In 1948 20,000 of these pencils were sold. _____

5. Bring me the following things pencils books and crayon. _____

6. Whatever is is right. _____

7. Mr. Truman your wife is here. _____

8. I will in spite of your objections continue to work for the same goal. _____

9. This is Skeezix my cat. _____

10. Oh, I am slain _____

My score _____

My total score _____

Answers in Teacher Edition



HOW'S THAT AGAIN?

By SLIM SYNTAX

I'm confused by the word "cast." My art teacher uses the word in several different ways. Our dramatics coach "casts" a play and then we're the "cast." How many different ways can you use the word "cast"?

E. B. M., Fort Hamilton H.S., Brooklyn, N. Y.

At least 16 different ways! If you don't believe it, look up the word in your dictionary and you'll find 16 different meanings. In addition to what you and your teachers do with the word, here are a few more ways to use it: You can: *cast* a vote at election time, *cast* for trout, *cast* a longing look at someone you like!

* * *

What is *caoutchouc*? How is it pronounced?

L. M., Central H.S., Memphis, Tenn.

Where did you dig this one up? *Caoutchouc* is an early name for rubber. The preferred American pronunciation is KOO-chook. It rhymes with "YOU look!"

* * *

What is *sparrowgrass*? Where does it grow?

R. R., Chicago, Illinois

I have some sad news for you, R. R. There is no such thing as sparrowgrass. What some people *call* sparrowgrass does grow, but you usually see it in cans! Its real name is *asparagus*!

* * *

Will you please tell me the difference between "innovation" and "novation"?

Barbara D., San Diego (Calif.) H.S.

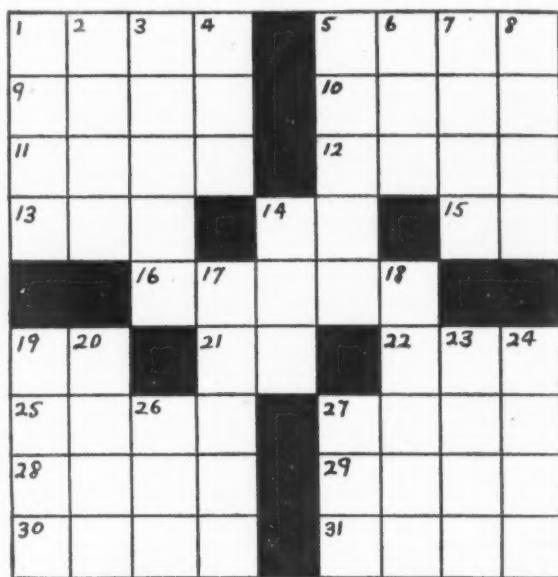
An *innovation* is something new—like the "new look" you girls are wearing. (The boys have another name for it but it's still an innovation!) *Novation* is a rare word, seldom used, which means the same as *innovation*.

It's a SMALL World

Do you remember the old motto about great oaks and tiny acorns? Let's try to prove it by starting the school year off with a crossword puzzle that's chock-full of synonyms for *small articles*. If you add all of these words to your vocabulary, it will grow by leaps and bounds.

There are 36 words in this puzzle; give yourself 3 points for each word and see if you can roll up a grand total of 108! For a starter, here's a large hint: there are twelve *small words* in this puzzle. They are: atom, rag, gram, hair, bit, dash, scrap, aces, point, tags, dots, grain.

The answers are in the Teacher Edition this issue. Next week they'll appear on this page.



ACROSS

- A small quantity added to a mixture.
- Very small circles.
- Once again.
- Very small unit of weight.
- One time.
- Each of the five large divisions of mankind is called a _____.
- One-half of the school year.
- Grows old.
- Southwest Africa (*abbr.*).
- Prefix meaning "two," as in "____ennial."
- South America (*abbr.*).
- A dot used in writing or printing.
- Masculine pronoun.
- Student abbreviation for gym class.
- Rodent larger than a mouse.
- A military officer who assists a superior.
- A small or insignificant part.
- Modern name for Persia.
- Wooden shoe.
- Communists (*slang*).
- Large shade trees.

DOWN

- To fish, by drawing the hook through the water.
- A very small portion.
- Unlocks.
- To chill or cool.
- A very small distance or degree.
- Irish Free State.
- The smallest part of an element, recently split.
- Loose ends, or rags, of clothing.
- Father.
- My score _____



"My brother was a Fortress pilot!"



Learn more about your Air Force
on Air Force Day, September 18.

"He was with the 8th Air Force. Flew thirty missions in those good old B-17's. I sure wished I was in his boots then, but it'll be his turn to envy me when I've graduated from college. I'm going into the U. S. Air Force, and then — oh, boy! Wait till I take off in one of the big new jet bombers!"

American Air Power has come a long way since the Flying Forts made their first attacks over Europe. Aircraft have developed so swiftly that today some of the new Air Force planes are three times as large as the B-17 — close to three times as fast — and with almost five times the effective range!

Some of the staunch old Fortresses are still in use. They're flying as radio-piloted "drones," or serving as rescue planes, carrying lifeboats under their bellies. But new and greater aircraft

have now replaced them in the first-team line-up that defends the nation from attack and protects world peace.

If you have flying in your blood — if you have the physical fitness and mental alertness to meet the high standards of the Air Force — there's a splendid opportunity waiting for you after you have completed your education.

When you enlist in the U. S. Air Force, you're entering one of the finest careers open to any young American. You'll be in the thick of the amazing new developments in aviation, and you'll have good pay, good food and quarters, good friends while you work and learn.

Aviation Cadet training, leading to pilot's wings and a commission, is now open both to Air Force enlisted men and to civilians who can meet the

requirements. If you're eager for a career in the air, plan now to enter the world's number one school of aviation — the U. S. Air Force!

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A NEW once-a-month FEATURE T-A-B CLUB THE TEEN AGE NEWS BOOK CLUB

What Do You Read?

LAST week a group of us got to talking about books and reading. Not the kind we have to read, but the kind we get through the TEEN AGE BOOK CLUB — books to read for fun.

The discussion became pretty heated because each one of us seemed to like something different, and it was surprising what some of us liked. Of course, blond and fluffy Mary Jane Simmons is just the type to go for romance, but we were surprised to learn how serious she is about it. She believes love is the greatest force in life and she sees romance in all people, places, and things. She claims she learns a lot from the love stories she's always reading. Well — maybe she does. Goodness knows she's gay and always dated a month in advance.

OUR regular fellow, Bill Stevens, turned out to be a "don't-fence-me-in" reader. He says, "Why wait until tomorrow to travel? Books will take you to every country in the world." Bill says he has visited fifteen of them already. He claims to have just returned from North Borneo! Many of us enjoyed *Land Below the Wind* (about Borneo), which we got from the T-A-B CLUB last

spring, but we didn't really feel like we had been there — as Bill did. He probably will turn out to be another Admiral Peary, and be on hand when the East or West Pole is discovered.

THEY all labeled me a "Try and Stop Me" reader. It's not that I expect to be a celebrity, but it's fun to read about successful men and how they got that way. They say Benjamin Franklin's great achievement that brought him fame and riches grew out of his early reading. And I say "What was good enough for Ben is good enough for me." I've really gained a lot of big-shot friends through my reading. Of course they don't know me — not yet.

NONE of us ever read much for fun until we joined the T-A-B CLUB last year. Now we all are carrying around Pocket Books and we get into some good arguments about the different books. I guess you never really know your friends until you learn what they like in the way of books, radio, movies, or music.

Nick Martin

A Message from Mark Van Doren To T-A-B Club Members

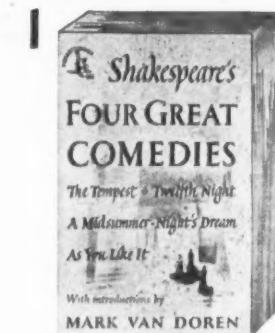


Pulitzer Prize winner Mark Van Doren, whose latest book, *New Poems*, is adding further to his distinguished literary reputation, tells us this about Shakespeare: "Shakespeare knew the people whose sto-

ries he told, but he knew even better the people for whom he told them, and

this means us. The reader of his plays is the person Shakespeare knows best. Great literature is about ourselves. It is about human nature, and Shakespeare understood this better than any man who has ever lived. That is why he is never out of date. Institutions and customs change, but man is always man. Shakespeare was and is the perfect poet of mankind. He understands us better than we understand ourselves — until after we have read his plays. They are still the very best reading in the world."

Books for September



Four Comedies of William Shakespeare

These great plays bring you the lighter side of the greatest playwright. The merry mix-up of who is who in *As You Like It*, the rollicking characters of Puck and Bottom in *A Midsummer Night's Dream*, the mischievous mixing of the sexes in *Twelfth Night*, and the entertaining magic of Prospero in *The Tempest* are all good fun. You will like Mark Van Doren's comments about each. A must for your personal library.



Forgive Us Our Trespasses

Lloyd C. Douglas

Dinny Brumm seemed just naturally to hate everyone. And why not? His mother had died at his birth; his father had deserted him; the evangelist family with which he lived thought more of money than goodness. He was brilliant. He was charming. But, he destroyed with hate the people he despised and the women he loved. What makes some people hate everyone? You'll be surprised to find out what was biting Dinny! Countless readers have made Lloyd Douglas one of the world's most popular novelists. Practically every one of his books has been a best-seller.

3



Bill Stern's Favorite Football Stories

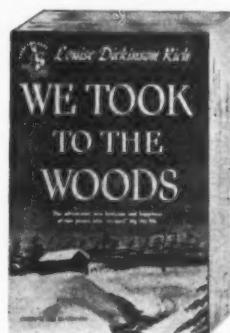
Nothing ever pleased radio's most famous sports writer, Bill Stern, more than the fact that last year his book, *My Favorite Sport Stories*, was No. 1 best-seller with T-A-B CLUB members. So pleased was he that he now has done this new collection for you — this time, all the stories and anecdotes concern football — the kickoff, first quarter, second quarter, third quarter, fourth quarter. They are amazing, humorous, and true gridiron tales.

5



slip by where secret agents feared to tread, to find out if a certain man in Nazi Germany was still alive. The contest between these amateur babes in the woods and the deadly Gestapo is both humorous and breath-taking.

4



We Took to the Woods

Louise Dickinson Rich

Is life in the woods worthwhile? "I ask it," says Mrs. Rich, "when I get up on a 20-below-zero morning to find the kitchen stove in one of its sullen moods. I don't ask it when I see the moon swinging up above Pondy Dam." Perhaps most people wouldn't enjoy living in the woods, but you will enjoy visiting there with these grand people who escaped big-city life and found adventure and happiness away from it all in the wilds.

Above Suspicion

Helen MacInnes

A great deal happens in this story of espionage. Young Richard and Frances Myles were selected by the British Foreign office because they were "above suspicion" and so innocent. They could

READ ABOUT THE BOOKS

Mark on the coupon the ones you wish to purchase.

Hand your coupon to your Club Secretary. Sorry, individual orders cannot be filled. A minimum order of ten books from a Club is required.

Now you can join the TEEN AGE BOOK CLUB

Beginning now, all readers of this magazine can join the T-A-B CLUB. Scholastic Magazines have just announced that they will sponsor, jointly with Pocket Books, Inc., this book club for teen-agers.

T-A-B CLUB provides you with books you really will enjoy reading (teenagers, themselves, help pick the titles). An expensive proposition? Indeed, no! Each book costs only 25c — less than the price of a heavy malted. What's more, you receive a give-away book dividend for every four books you buy. There are no membership dues. You don't sign up to buy any given number of books. But, you get a give-away book dividend for every four you do buy. If you buy a book a month, you get one at no cost the fifth month. If you buy all five each month, you get five give-away dividends at the end of the term.

However, individual members cannot

be accepted. You must join through a local T-A-B CLUB in your school. Your teacher will be glad to send in the coupon on her copy of *Scholastic Teacher*, if she has not already checked the T-A-B CLUB box on her *Scholastic* order card, for full details about how to organize a Club, and the necessary materials. Undoubtedly, your teacher also will be happy to help get your T-A-B CLUB started — or, a group of you can organize and run it yourselves. Then, each month, you simply read in these pages about the five T-A-B CLUB books offered for that month, decide which ones you wish to buy, fill in the coupon, below, and hand it to your T-A-B CLUB Secretary.

Soon you will be enjoying a book to your liking, and building yourself a gay, colorful, personal book shelf of your favorites.

Why not decide today to join the T-A-B CLUB?

Teen Age Book Club September Titles

| | |
|---|-----------------------------------|
| 1 | FOUR COMEDIES OF WM. SHAKESPEARE |
| 2 | FORGIVE US OUR TRESPASSES |
| 3 | STERN'S FAVORITE FOOTBALL STORIES |
| 4 | WE TOOK TO THE WOODS |
| 5 | ABOVE SUSPICION |

Check titles wanted above

then hand in with 25c for each book ordered

NAME

* DO NOT MAIL THIS TO NEW YORK. IT IS TO BE RETAINED BY YOUR
T-A-B CLUB SECRETARY.

Everyone knows the Answer!



WHEN IT COMES to the question of doing your work well, everyone has the answer! Keeping fit! This holds true for industries just as it does for individuals, and no one knows that better than the railroads.

For the railroads, keeping fit represents one of the biggest jobs in the world. They must be ready to haul freight at the rate of more than a million tons a mile for every minute of every day in the year—and carry nearly two million passengers a day besides. To do this job they must keep 400,000 miles of track in shape. They must keep 1,750,000 freight cars, 43,000 passenger train cars and 44,000 locomotives in good running

condition. And they must maintain innumerable switches, signals, terminals, and other facilities needed to keep goods flowing to every corner of our country . . . and to the ports from which they are shipped to needy countries abroad.

In addition to keeping their existing facilities in good order, railroads are adding new strength by buying new freight and passenger cars and other kinds of new equipment as fast as manufacturers can supply them. This they are doing at prices which have gone up 94 per cent since 1939—while freight rates in the same period have been increased less than half as much.

It is in the interest of all of us—essential to peacetime pursuits and vital to national defense—that railroads be physically strong and financially sound. To keep that way, they must have a chance to earn enough to justify the heavy investment it takes to keep on improving the world's greatest system of mass transportation.



Dear Miss Phillips



Boy meets girl — and all because of a piano that makes funny noises

By Louis Paul

Dear Miss Phillips:

We have your note of May 29th in regard to the Cantrell Small Grand piano which you purchased from our city showroom recently. If you will call Mr. Thorquist, our service manager, I am sure he will be happy to take care of your complaint.

Cordially yours,

Ansel L. Jones, 3d

Dear Mr. Jones:

Thank you for your letter of May 30th. However, I am preparing to play Chopin's *Polonaise* at my brother's junior high school graduation exercises on June 26th, and when I called your Mr. Thorquist, he informed me that a mechanic could not fix the piano until June 24th. What would you suggest?

Sincerely yours,

(Miss) Helen Phillips

Dear Miss Phillips:

We would very much like to adjust this matter to your satisfaction, but you

have not made it clear just what is wrong with your Cantrell. If you can tell me exactly what the trouble is, I will get in touch with our Mr. Thorquist and explain the situation to him.

Cordially yours,

Ansel L. Jones, 3d

Dear Mr. Jones:

Thank you for your prompt reply. However, if I knew what was the matter with the piano I would probably know enough to fix it myself. It seems to me that a new piano should be in perfect condition when it is sold to a customer. We bought this instrument in good faith, but no sooner did I start to practice on it than a funny noise began coming out of the middle of it. It is a noise that is not easy to describe. It sounds something like — well, like the squash of a pair of wet shoes. This is particularly annoying as Chopin's *Polonaise* is a composition that is supposed to be inspiring, but on the Cantrell it is just plain soggy. Unless I can practice it unaccompanied by the march of squashy shoes, I shall certainly not be able to do justice to it at my brother's

graduation. Please tell your Mr. Thorquist that this is a matter of considerable importance to me and my family.

Sincerely yours,

(Miss) Helen Phillips

Dear Miss Phillips:

The difficulty you are having with your piano is most regrettable, and we can thoroughly understand your annoyance. Personally, I have never heard of a Cantrell which sounded like soggy shoes, nor has my father, who has been with Cantrell & Company for more than thirty years. However that may be, I have had another talk with Mr. Thorquist, service manager in our city showroom. When I told him the nature of your complaint, he informed me a mechanic would be available to you on June 24th, the date specified. While we all sympathize with your desire to prepare yourself for your brother's graduation on June 26th, it is impossible to favor you over those others who also desire service on their instruments. I hope you will understand our position.

Cordially yours,

Ansel L. Jones, 3d

Dear Mr. Jones:

I won't thank you for your letter of June 7th. If the time element weren't the main consideration, I would certainly place this in the hands of an attorney. But it is already June 8th, and I am getting absolutely nowhere with the *Polonaise*, particularly with the bass fingering — three octaves below middle C, the sound in our Cantrell changes from one of squashy shoes to dull grunts that resemble an elephant with a hacking cough.

It is unfortunate that you decided to bring your father's name into the discussion, because it is perfectly evident that he has no pride either in the way his pianos are made, or in the way his children are brought up. Your talk with Mr. Thornquist makes it plain to me that your service manager has you intimidated, and that you probably turn pale green any time he says "Boo!"

I have called several piano men in my attempt to have the defective instrument repaired, but none of them is available before my brother's graduation date. Obviously they are all working on new Cantrell pianos. I can only add that, as you seem to possess absolutely no moral responsibility for your product, I am now compelled to ride six miles on a crowded bus each evening in order to practice on the piano at the college where my father is a professor of physics. This piano isn't anything to boast about, but it has one outstanding virtue: It's not a Cantrell.

Yours truly,

(Miss) Helen Phillips

Dear Miss Phillips:

In spite of what you said in your letter of June 8th, Cantrell pianos have a great tradition behind them. De Pachmann took a Cantrell with him wherever he went. Nowhere in our files can I find a complaint from any of the famous musicians who use our instruments saying they ever sounded like an elephant with a hacking cough. Of course, they were merely pianists and not witty daughters of small-town professors.

It is our habit to presume that the customer is always right — but not when you take the liberty of attacking the integrity of my family. My grandfather, Mr. Ansel R. Jones, went to England in 1889 for the sole purpose of recusishing the piano of Queen Victoria. Our latest information is that this piano is still used by the royal family. Among piano workers, the name of Jones is always mentioned with respect. I point out these facts only for the purpose of assuring you that when my father says he never heard any piano produce sounds like squashy shoes or sick elephants, then neither has anyone else.

Although you have cast slurs on every-

body connected with Cantrell, I took the liberty of asking Father if he would make an exception about a mechanic to examine your piano. The matter is now in the lap of the gods. Personally, I hope this is the last I hear of your squashy shoes, Miss Phillips, because my work is piling up and I would like to get back to it.

Cordially yours,

Ansel L. Jones, 3d

Dear Mr. Jones:

Early this evening I had a call from somebody in your service department named Harrison or Acheson or something. He wanted to know what was the matter with our Cantrell. I told him it made peculiar noises. He asked me to play it while he listened on the telephone. Like a fool, I did. I did some squashy shoes for him, then some elephant coughs, and also some Chinese gongs. These you haven't heard about, as they developed after my last letter to you. Mr. Harrison or Acheson or whatever his name is listened intently to your celebrated piano. After a good deal of deliberation, he said that he would come and examine it on June 24th.

Now I am an even-tempered person, as anyone who has lived with a high-spirited younger brother for fourteen years is bound to be. But I must tell you frankly that I have never been quite so aggravated in my life. A month ago I imagined that the preparation of a piano composition to be played at my brother's graduation ceremony would be the simplest thing in the world. This, of course, was before I made the acquaintance of the Jones family, father and son. You know, I would love to come and see your factory, Mr. Jones. What probably happens is that someone takes a lot of

parts, and glue, and tosses them into a heap. Maybe it turns out to be a piano, maybe it doesn't. "It's all in the lap of the gods," as one member of the firm puts it.

Last evening, on the bus, some ruffian stepped on my foot and it is now almost impossible for me to walk. Today is June 11th. I have looked carefully at the bill of sale that came with our Cantrell, but not even in the fine print does it state that anybody in the firm is a gentleman. So I suppose I can just forget about my commitment of the 26th.

Yours truly,

(Miss) Helen Phillips

Dear Miss Phillips:

I am sorry to hear that you have a sore foot. When I told you in my previous letter that we regretted the inconvenience caused by the noises coming from your piano, we were perfectly sincere. However, we cannot feel responsible for what happens to our customers when they are riding on buses. Right here I want to inform you that I have put aside all my other duties in an effort to settle this matter once and for all. To begin with, I had a long-distance talk with our Mr. Carrington (not Harrison or Acheson). His opinion seems to be that Chopin's *Polonaise* may be over your head, and suggests that you play something simpler at your brother's graduation. Rachmaninoff's *Prelude in C-Sharp Minor* is his choice. He tells me this is an old standby that can be managed by anyone with five fingers on the left hand.

I have also had another talk with our Mr. C. V. Thornquist. Mr. Thornquist seems to be convinced that my efforts on your behalf indicate an interest far beyond those of simple routine duty. Indeed, he implied that you must either be a relative of mine or my fiancee. Naturally I was indignant. I am afraid I said certain things to Mr. Thornquist that a person does not say to his elders.

During dinner I went over the whole matter again with Father. Mother was annoyed, asking why we have to talk "shop" day and night. There was a good deal of argument about this pro and con. Mother finally became quite roused, saying that if she had it to do all over again she would certainly never marry another piano maker. My brother Charles, who is sixteen, asked Father if the new Cantrells with the Chinese gongs in them were proving popular. That was finally too much for Father. He told me he would issue an order in the morning to our city showroom instructing them to deliver to your address a thoroughly tested new instrument, and to return to the factory, for dismantling and study, the one of which you

(Continued on page 43)



Did He Really W-H-A-C-K the Ball?

SPORTS announcers — like a great many other people — seem to be uncertain of what to do about television. Even the veterans in the field — the boys who have been describing baseball and basketball to radio audiences for years — are frequently at a loss for words when broadcasting for video.

Their main problem is this: *What can we tell the audiences that they can't see for themselves, simply by watching the screen?* A certain amount of background material on players and teams can be offered, of course. Often players must be identified, for television images are still not completely clear. But that's hardly enough to provide a running commentary throughout the game. The result is that television sports announcers fill in with chit-chat, hem and haw, and insert frequent reminders to the home audience that they're getting a better view than the fans who are on the spot!

Television sportscasters are further restricted in that they're severely limited to telling the truth, the whole truth, etc. If the game is a slow, dull one, they can't resort to frantic, rapid-fire delivery to hold the interest of their easy-chair audience. The folks at home can see what's going on; they're not going to be taken in by Morse-code diction.

This brings up a problem which has probably occurred, at some time, to every sports-minded radio fan. Is the sports announcing which we hear on the air honest, accurate reporting? In many of the cases to which we apply that question, the answer would have to be no. Every sports fan has had the disillusioning experience of reading a newspaper account of a flat, poorly-played game which sounded like an expert, exciting contest when he heard it described over the radio the previous evening. However, too often we forget or overlook such experiences, and go blithely on, listening uncritically to any and all sportscasting.

It might not be a bad idea for listeners to begin questioning radio sports commentary. We might stop and think when the announcer tells us, "He hit the ball with a whack-a-dit's-a-h-h-i-i-g-g-h-h-fly-out-left-field-and-he CAUGHT IT! What a catch, ladies and gentlemen, what a catch!" Did the batter really *whack* the ball? Did the ball actually fly high, wide, and handsome? Was it honestly a phenomenal catch?

It might have been. Then again, the excitement might have existed only in the announcer's voice. If so, it's hardly an example of honest reporting.

How is an announcer to report hon-



estly and still hold his audience's interest even though the game is chock-full of sloppy errors? There are several answers to that question. The announcer should: (1) have a thorough understanding of the game, know the game's vernacular, and be familiar with the teams' and the players' records; (2) have a pleasant voice; and (3) be able to speak fluently—and quickly, if necessary—without becoming over-emotional.

Happily, these standards aren't sky-high. Announcers like Marty Glickman (basketball), Mel Allen (baseball), and Red Barber and Bill Slater (all-round) measure up to all the "musts" of good sports announcing. They win their fans' respect because they speak well, they know what they're talking about. They're keen sports analysts, and they report in an accurate, lively—but unfrenzied—manner.

—LEE LEARNER, *Radio Editor*

Have You Met Ritzie?

(Continued from page 15)

teachers' favorites always get the leads? Did you ever stop to think what makes anybody a favorite? No, not apple-polishing, but just plain interest and the willingness to carry a job through to the end. Do you know Tommy Hollister, who has the lead in this year's Dramatic Club play? Lucky senior, you imagine. Yes, but I remember how hard Tommy worked the year he was a freshman, putting wall paper on that old stage set, and he didn't even get his name on the program. He wasn't on any committee, just happened to be handy and eager to have a part in whatever was going on around school. Moreover, if you don't always get a lead, there are many ways of having a good time producing a play. I've known boys to be enthusiastic about making the off-stage noises or about pulling the

curtains. There's a thrill in making a costume out of cambric and, from the back of the auditorium, seeing it shine like satin — even if some other girl is wearing it.

You declare, Ritzie, that certain gangs control all the clubs in this school? Don't prepare yourself to be an injured member of society, always excusing yourself by talking about the crooked deal the world gives you. Nobody gets honors handed to him on a silver platter these days. You envied Sally when she was voted the most popular girl in school, didn't you? You said you bet she was plenty conceited. Why, she's one of the friendliest girls this school ever had. Sally's been smiling and speaking to everybody ever since she came into high school. Just last week I noticed that after the G.A.A. had sold hot dogs at the game, it was Sally who grabbed a dish cloth and sang out, "Let's see if we can wash these old kettles in ten minutes," and

the gang did, and nobody grumbled either. Certainly, there's a reason why people like Sally. She likes people, and she always has a grand time.

No, Ritzie, it's nothing to me that you missed my English class today. As you would say, we were just reading "ole poetry," and you wouldn't have enjoyed it. Yet I wonder who is being fooled, who is missing the grand fun of high school years, the fun of taking part in activities, of doing things, of making friends, of being in the know?

Questions for Class Discussion

1. Who is Ritzie really fooling when she skips class and hangs around the locker room? Explain your answer.
2. Why does Ritzie have so few friends in school?
3. In what ways is Ritzie's adult life likely to be affected by her present attitude?
4. If you were Ritzie's best friend, what advice would you give her?

Day Baseball Died

(Concluded from page 20)

mit that that is the account that should go into the court records.

JUSTICE: Agreed. Court stenographer will eliminate the latter part of Mr. Mulaskey's testimony. The witness is excused.

MUSIC: (*Fast bridge. Crossfade.*)

JUSTICE: Now, Mr. Besterski, we resume our hearing. Is it so that before the game you had no intention of using the — uh — Knuckleduster the Second?

RED: Right. But I walked into a tough spot in the last inning and I had to use it with the count two and three on the most dangerous hitter in the league.

JUSTICE: Did you hear umpire Kelly's decision?

RED: I not only heard him — I saw him wave his hand downwards in a strikeout gesture. That was when I threw down my glove and jumped into the air. We had just won the series and that was my natural reaction.

JUSTICE: Thank you, Mr. Besterski. If there are no questions from my colleagues, the witness is excused. We are now ready to hear a further recorded description of the actual pitch, as described at the actual moment in a radio broadcast by Mr. Hewitt Belanger. By agreement of counsel this is admitted in evidence. If you please, Exhibit 109?

SOUND: (*Slight scratching as disc turns, uproar of crowd, fading.*)

BELANGER: About one hundred thousand dollars, the difference between the losing and winning purses, hangs in the balance on this next pitch, and the tension in the stadium is terrific. With the count two and three on the league's leading batter and three men on base, Besterski is taking his time—and well he might! If he has anything new up his sleeve — including a new Knuckleduster version or a rabbit's foot — now is the time to produce it! He seems to have made his decision now, he faces toward third, he holds up two fingers like a Boy Scout testing the wind . . . the catcher is pounding his glove, Mulaskey gets ready to swing, the crowd is roaring its lungs out —

SOUND: (*Crowd noise up.*)

BELANGER: Red is beginning his speedball windup, his arm is going around gathering speed — it looks like he's going to rely on a fast ball to get by Mulaskey who is coiled up now like a spring, his right heel is digging in the ground (*shouting*) . . . and here's the pitch . . .!

SOUND: (*Crowd up, hold, as Belanger raises voice above it.*)

BELANGER (*at top of voice*): Mulaskey swings —!

UMPIRE (*away off, at top of voice*): Batter's out!

BELANGER: What a fast ball — I didn't even see it go over the plate — I don't think anybody did — but it's a strikeout and the Green Sox win the series — and they've thrown down their gloves and they're dancing in the infield, and that was . . . Wait! Wait! . . . just a minute! . . . something new here . . . I can see it but I don't believe it — I can't believe it! . . . *the ball hasn't reached the plate yet!* . . . I've got my glasses on it and I can see it! . . . it's stopped in mid-air about three feet in front of the batter, spinning slowly around but staying in the same place! . . . what a pitch! A fast ball until it comes near the plate — then it stops — in mid-air! . . . Mulaskey has thrown down his bat, he's turned to the dugout but his team-

MALE 1: The batter swung and missed the ball — a strikeout. The Green Sox won that game!

MALE 2: You're crazy — the ball never crossed the plate! The batter can do what he likes before the ball comes over the plate. It came over and he hit it — any idiot can see that the Falcons won!

MALE 1: Well, I'm not an idiot — he swung and missed, didn't he?

MALE 2: He couldn't have missed it! The ball hadn't reached him!

MALE 1: He swung and missed and the umpire called him out!

MALE 2: Then he reversed his decision — he saw he was wrong!

MALE 1: Wrong my foot! You're crazy! If you weren't my brother-in-law —

BELANGER: And other people said:

FEMALE 1: What's the use of trying to play baseball if one man can make a ball go like lightning for sixty feet — and then make it stop dead. The poor batters will all go crazy! They ought to play without a pitcher.

FEMALE 2: I once saw a game of cricket and they bounce the ball. If they made this Besterski do that he couldn't put that anti-gravity spin on it!

FEMALE 1: Anyway, there is still hockey in the winter.

SOUND: (*People arguing all at once behind, ad lib as:*)

BELANGER: For seven days while the nation boiled and simmered, the committee of inquiry deliberated and then on the eighth day, in front of newspaper reporters, diplomats, foreign correspondents, feature writers, cameramen, and batteries of microphones, the learned Justice, clearing his throat, announced:

SOUND: (*Voices cut dead. Unhurried sound of gavel.*)

JUSTICE: This has been a dramatic presentation of the Columbia Workshop.

MUSIC: (*Up and out.*)

With Just a Little Coaching

Football Coach: "And remember that football develops individuality and leadership. Now get out on the field, and do exactly as I tell you."

Fruit Union News

Alarm System

A family who moved from town to the suburbs decided they needed a watchdog to guard the house at night. So they purchased the largest dog they could find from a nearby kennel. Not long afterwards, burglars broke into the house. They were not disturbed at all by the dog who slept throughout the burglary. The head of the house went to the owner of the kennel and complained.

"Well," explained the dealer, "what you need now is a little dog to wake up the big dog."

Journeymen Barber



mates are screaming at him pointing at the ball hovering near the plate. Mulaskey is whirling around, he picks up the bat, he's flailing at the spinning ball — *he hits it weakly!* — it's rolling to the infield but the fielders are dancing around, they don't see it — Umpire Kelly is shouting — he's reversing his decision, he says it's a hit and the tying and winning run is now crossing the plate — and the Falcons have won! Or have they? The umpire is tearing at his hair, he's still shouting — is he changing his mind again? — the crowd's pouring out on the field, all the players are on the field swinging bats — and now it's a riot that is completely out of control —

SOUND: (*Record cuts dead.*)

JUSTICE: Thank you, that is all we need hear. The committee will now retire to formulate its final recommendations. We stand adjourned. (*Gavel.*)

BELANGER: While the learned judges pondered the problem, the people argued — in schools, in clubs, in offices, in saloons, in stores, in banks, in shops — who won the game? Should Knuckleduster the Second be outlawed? Is baseball dead — killed by its own atomic bomb? The *Daily Worker* said:

MALE 1: (*Headlining.*) Reactionary Pitcher Dooms Sport of Masses!

BELANGER: The *Chicago Tribune* headlined:

MALE 2: Red Pitcher Sabotages Baseball!

BELANGER: The people said:

Speaking of Books



THE BABE RUTH STORY, by Babe Ruth as told to Bob Considine. E. P. Dutton & Co., Inc. 1948. \$3 (hard-covered edition); \$1 (paper-bound edition).

One hundred thousand people jammed into Yankee Stadium last month—not to see a ball game, but just to see for the last time a man they loved. It was the greatest tribute of Babe Ruth's long and thrilled-packed career. "The Babe's" tragic death at 53 wrote "finis" to a great American success story. We are lucky to have it all set down here, just at this moment, in Babe's own words, taken down by a top-notch sports writer.

Here he speaks about his unhappy childhood frankly and honestly. He tells how he learned to play ball in the St. Mary's Industrial School (Baltimore, Md.); and how he was signed up by the Baltimore Orioles as a rookie pitcher; how the Boston Red Sox brought him up to the "big time." In his first full season in the American League (1915), the Babe led the loop in pitching!

No one has ever come close to matching his home run record—714 in 21 years; and no one has ever won so completely, or held for so long, the adoration of the American public.

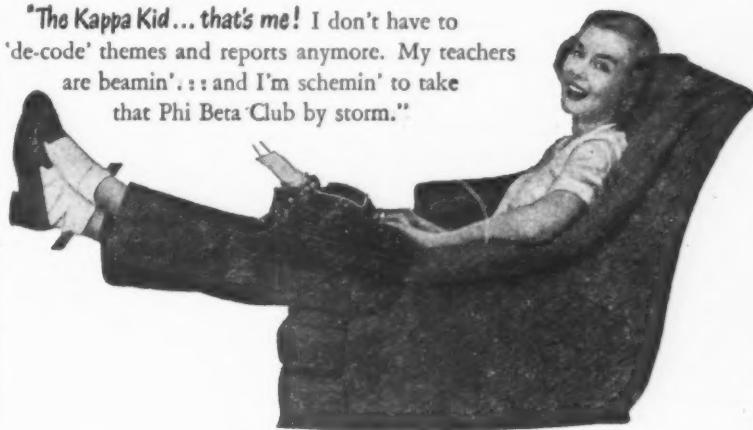
RELUCTANT REBEL, by Frederic F. Van de Water. Duell, Sloan & Pierce. 1948. \$3.50.

Here is a good historical novel. It's a tale of a boy who became one of Ethan Allen's trusted "Green Mountain boys" in Vermont before and during the Revolutionary War. It's for both boys and girls who like a well-written, informative, and stirring adventure story.

The novel gives a vivid picture of the tense and courageous mood of the colonies and of the democratic spirit which was developing among the hardy pioneers. The hero, young Adam Corlaer, newly arrived from London, is introduced to this spirit through the buck-skin-clad Vermonters. These men had cleared and set up homes on land claimed by lords of England as part of a grant from the King. Once Adam champions their cause, he finds himself a part of the larger struggle for independence; for the Vermonter's revolt against the authority of England was typical of the growing unrest in all thirteen colonies.

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THE spectacular sun tan you picked up on the shores of Lake Woowootosa is beginning to fade. The "big thing" between you and Violet Vance - Woowootosa's Lady of the Lake - has become just a pleasant memory. And a thick new history text confronts you with the grim fact that there are 300 years between "yours truly" and next summer . . .

THAT'S one way of looking at it. And if you're all primed for a September slump, you probably won't notice that the "new girl" who's refighting the Revolutionary War alongside you has bluer eyes than Violet - and a lot more brain.

Fun is where you find it. And you'll find it in the school cafeteria, in the chem lab, in Dramatics Club - even in Mr. Muncie's history class - if you're looking for it. The world will have a New Look, if you meet it with a New Outlook.

This could be the year you land a role in the class play, learn to josh with the girls as easily as "Flash" Carson does, or to hold a boy's attention with Sal Shaker's style. Why not?

This weekly "Boy dates Girl" page is devoted to straightening out snags in your social life. If you have questions on manners, dating, personality, or party problems, send them to: Gay Head, *Scholastic Magazines*, 7 East 12th Street, New York 3, N. Y. We'll answer them on this page.

About once a month this department "turns tables" and you answer the questions! See next week's issue: Jam Session.

Q. What should a boy do to "sell himself" on a first date?

A. She was ordering a malted in Pete's Place when you breezed in for your 4:30 refresher. You were inspired to say, "Make it two." By the time Pete had whipped up the malteds, you'd managed to discover that she was footloose and fancy free - at least on Friday night.

You landed the date; you're all hearts and off to a splendid September - provided you stack up to her "great expectations" on Friday night. The question is, just what does she expect? How do you get to be the fellow who carries home her algebra book for the rest of the year?

Selling point - Number One: Select your entertainment carefully. Something which provides an opportunity for both talk and action is probably



BOY dates GIRL

ideal for a first date. If you spend the evening in a movie, Jo won't know you any better at 11 o'clock than she did at 8. On the other hand, if you while away the whole evening over cherry phosphates, conversation may wear a little thin. If there is a teen hangout in your neighborhood where you can dance, play ping pong, etc., as well as talk, that would be a good choice. Bowling or listening to records at a friend's home would have the same advantages.

You might make several suggestions and let Jo choose the entertainment. Whatever you do, tell her about your plans in advance, so she won't have to worry about what to wear.

Number Two: Manage to land on her front doorstep - on time.

Three: Don't plan to whisk Jo out of the house before her parents get a good look at you. Even if you aren't Boris Karloff in disguise, Mr. and Mrs. Daly don't know it yet.

When Jo introduces you to her mother and father, be prepared to spend 15 or 20 minutes talking with them, before you head out into the night. Mr. and Mrs. Daly aren't going to ask for your credentials or put you through a grueling cross-examination. But they would like to know whether you're the sort of boy they'll be proud to have their daughter date, and they will note your appearance, manners, and whether you can carry on an intelligent conversation.

Many boys make the mistake of slighting parents in their public relations policy. But a little good will in the

Parents' Dept. will go a long way at some future date when Jo's wangling for special late permission.

Four: Be ready, willing, and eager to carry your share of the conversation with Jo. You don't have to have Daniel Webster's phrasing or Danny Kaye's timing to keep a girl listening. But you do have to have an alert interest in any subjects she brings up, and a few opinions of your own.

If you must be on an old familiar footing with a girl before your speech is inspired, it's not a bad idea to arm yourself with a few timely topics with which to combat any awkward pauses during this first session.

You might be able to do some spell-binding with information you picked up in that *Popular Science* article on scientists' latest predictions about rocketing to the moon. Or if you find Jo's interested in affairs of the world, give her a digest of the comments made by your Belgian pen-pal in his last letter. If she's secretary of the Players, you should get full cooperation if you steer the talk around to the latest good movies.

When you're interested in being her leading man, don't overlook the importance of leading questions. What does she want to do after she finishes high school? What does she think of the new movie and radio appreciation course that's being offered at Adams High? What are her favorites in music?

Five: Last, but not least, get her home on time - or a little on the early side to be safe. She will be as sorry to see a good evening come to a close as

you will—but she's the one who will have to face the family fireworks if she doesn't meet the curfew. Extra prompt service this time will prove that you're a reliable fellow for future reference.

Since she may feel embarrassed about telling you that 11 o'clock is the deadline in the Daly household, you'll rate as super-smooth if you ask what time she would like to be home before you start out on your date.

Q. How should a girl accept a date?

A. A straight question deserves a straight answer, and the answer is: "Okay, it's a date!" No maybes or I'll let-you-knows, unless one of your "house rules" is parental permission for dates. If so, it's better to tell him the real reason for your indecision than to let him think you're stalling for a fancier invitation.

"I'd love to, Bill, but I'll have to check with my mother first. May I let you know tomorrow?" sounds much more convincing and more complimentary than, "Well, er—uh, you see—uh, maybe—I guess. I'll have to let you know." Doesn't it?

Q. How can a girl refuse a date without hurting a boy's feelings? Also, how can you get him to ask you for another date?

A. If you already have a date, the way to refuse is: "I'm sorry. I have a date for that night." If you want him to feel sure that you'd like him to ask you for another date, you might add: "Could we make it some other time?" After that, it's up to the boy to suggest another evening, if he'd like to. But don't think your stock has dropped to zero if he replies with, "Sure. I'll call you." He may have other dates lined up, in advance; he may have a part-time job that sometimes puts him on the "night shift"; he may have responsibilities at home that make it impossible for him to plan ahead. However, if he really wanted the date in the first place, he'll be back!

If you don't have a date for the evening requested, but still wish to refuse, the only non-skid answer is: "I'm sorry. I have other plans." If you'll stick to that story and not add tall tales, you'll never hurt anyone's feelings. Hurt feelings come from your making "excuses," such as a "splitting headache" or a "term paper," and then being seen in the movies or at Pete's Place with the "splitting headache" sitting beside you!

by Gay Head



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✓ Tops, don't miss. ✓ Worthwhile. ✓ Save your money.

THIE GOOD old summertime — like any other season — produced some good movies and others which were not-so-good. To keep the record straight, we've compiled this round-up of films which should be due soon at your local theatres.

ROPE (Warner Brothers. Produced by Transatlantic Pictures. Directed by Alfred Hitchcock. In Technicolor.)

In *Rope*, Hitchcock does it again — turns out a unique suspense film which will keep you on the edge of your seat! James Stewart takes the spotlight, dropping his usual bashful manner to play the part of a brilliant professor who unwittingly influences two of his students (John Dahl and Farley Granger)

to commit a murder. The film's camera technique is worth watching; the story covers only a few hours, and the action is presented very much as if it were a stage play.

EASTER PARADE (M-G-M. Produced by Arthur Freed. Directed by Charles Walters. In Technicolor.)

New musicals will have to go far to beat *Easter Parade* for top song-and-dance routines. A fine tribute to Irving Berlin, this tuneful film features many of his grand old hits, and several new ones of Hit Parade calibre. They're all given royal treatment, in sparkling production numbers, by Fred Astaire, Judy Garland, and Ann Miller. The story adds nothing to the picture, but fortunately

the action concentrates on music and song.

THE TIME OF YOUR LIFE (United Artists. Produced by William Cagney. Directed by H. S. Potter.)

Based on William Saroyan's prize-winning play, this is a plotless tale about odd and assorted characters who wander in and out of a waterfront tavern. Nothing much happens, but everyone does a lot of talking — some of which is interesting. Occasionally the film comes to life with Paul Draper's superb dancing and James Barton's hilarious portrayal of a spinner of tall tales.

THE ILLEGALS (Produced and directed by Meyer Levin for Americans for Haganah.) Distributed by Maybeir Films, Inc.)

Although technically uneven, *The Illegals* is an interesting documentary. To make the film, Meyer Levin and a cameraman traveled with Jewish displaced persons making their way from all parts of Europe to Palestine, via the illegal "underground railway." All the incidents were filmed as they actually happened. With the exception of the two leading characters, the cast consists entirely of displaced persons. Despite

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the crude conditions under which the film was made, it contains many effective scenes which compensate for the poor sound track and other imperfections.

✓ KEY LARGO (Warner Brothers. Produced by Jerry Wald. Directed by John Houston.)

The semi-tropical Florida setting of *Key Largo* provides the background for this melodrama about an ex-Army major (Humphrey Bogart) who visits the wife (Lauren Bacall) of a dead buddy and tangles with a former big-time racketeer (Edward G. Robinson). The film's basic theme is a good one, bringing out the veteran's personal reason for having fought in the war. The acting is competent, with special honors to Claire Trevor, as the gangster's "moll."

✓ MICKEY (Eagle Lion. Produced by Aubrey Schenck. Directed by Ralph Murphey. In Cine-color.)

This hilarious musical catches the spirit of teen-age life in a small Mid-western town. Lois Butler plays the role of a ball-playing tomboy. Hattie McDaniel, as the family maid, sides with Lois whenever she's in "dutch" with her father — which is most of the time. The movie is based on the novel, *Clementine*, by Peggy Goodwin, now available in Bantam Book form under the title of *Mickey*.

✓ A DATE WITH JUDY (M-G-M. Produced by Joe Pasternak. Directed by Richard Thorpe.)

Do any teen-agers talk only jive and devote all their time to antics? This unrealistic (to us) story has Judy (Jane Powell) making a play for an "older man" (Robert Stack) because she's "on the outs" with her own O. A. O. (Scotty Beckett). Wallace Beery, Elizabeth Taylor, and Carmen Miranda help to complicate — but not enliven — the proceedings. However, there are two top-notch songs: "It's a Most Unusual Day" and "Judasine."

✓ THE BABE RUTH STORY (Al-lied Artists. Produced and directed by Roy Del Ruth.)

We're afraid Hollywood muffed this one. Too bad, just when the world mourns "the Babe." William Bendix is a miscast as Ruth, and none of the home-run king's personal appeal comes through. The story, which is supposedly based on Bob Considine's book of the same title, strays far from the facts. However, it does portray honestly the devotion which millions of young fans felt for "the Babe."

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Piano Poet

By Herman L. Masin



Carmen Cavallaro

WHETHER you're strictly from Dixie, a long hair, or a "bop" fan, you have to admit that Carmen Cavallaro plays a lot of piano.

Carmen is one of the few pop pianists who can play a tune without making you feel that you've heard it a million times before. When he starts operating on things like Chopin's *Polonaise*, Warsaw Concerto, and *Voodoo Moon* (*Enlloro*), the guy becomes violently exciting.

His swift, sure, light touch, his feeling for melodic and harmonic lines, his vivid imagination are a delight to the ear. Thanks 100 per cent to the Cavallaro touch, his band is now one of the nation's top pop outfits. Each of the three records mentioned above has sold close to a million copies.

When Carmen blew into town the other week, I put on my long hair, slipped a music sheet into my button-hole, and fox-trotted over to see him. Because Carmen has always been publicized as the "dark Latin poet of the piano," I expected to find him a bit of a stuffed shirt. He shattered the illusion in about the time it takes to play a bar of *Tiger Rag*.

When I asked him what high school he attended, he broke out with: "De Witt C-L-I-N-T-O-N, boom!" That's the famous cheer of De Witt Clinton High School (New York City), the biggest high school in the world.

After I picked my jaw up off the floor, we began chatting like a pair of housewives over a back fence. While Carmen may look like the "dark Latin poet" type, he really is one of the boys — a simple, modest, friendly guy.

His story proved to be as American as the Brooklyn Dodgers. His father, like Perry Como's and Jimmy Durante's, was a barber. His mother was a music lover. On Carmen's third birthday, she installed a piano in the living room — and that was the end of the Cavallaro's popularity in the neighborhood. Car-

men banged away at the 88 for two years. At five he began taking lessons.

"By the time I reached high school, I was pretty good," Carmen admitted, "but I couldn't crash into the Clinton orchestra. They already had five pianists. One day I noted a vacancy behind one of the kettledrums. So I sneaked back there and picked up the sticks. When the conductor gave the signal, I let go with the tympani. The boom almost made him swallow his baton. But he let me stay there."

It turned out that none of the five pianists could play anything intricate. Carmen bided his time until one day the conductor started tearing his few remaining strands of hair. Carmen then stepped forth and volunteered to play the piano. He doesn't remember whether anyone laughed when he sat down to play, but he does remember he was immediately made first pianist.

After graduation, Carmen had no trouble breaking in with a couple of small bands. In no time at all, he was a featured side-man for such famous band-leaders as Abe Lyman, Al Kavellin, and Enrique Madriguera.

The next step, of course, was forming his own band. This he did in the fall of '39. The band had its ups and downs, and Carmen began wondering whether he had done the smart thing to strike out on his own. The conviction came in the form of a record.

The top hit of the day was a tune called *Till the End of Time*, based on Chopin's A-Flat *Polonaise*. Decca Records wanted Carmen to make a popular recording of it; but Carmen hesitated. He felt that he could do something outstanding by playing it more in the classical manner. Decca decided to take a chance.

The Cavallaro band at the time was playing a big movie house. After the last show at 12 P.M., the boys moved into the studio. They hammered away for nine hours on *Chopin's Polonaise*; then, without going to bed, returned to the theatre for the first show. The record became the juke-box favorite of America, and Carmen knew he was "in" solid.

The *Warsaw Concerto* and *Voodoo Moon* followed, then a flock of albums. Hollywood beckoned next and Carmen appeared in three big musicals. Since then, the band has played every big spot in the land; been on the radio several times; and is now touring the country on a concert tour.

Although Carmen seldom records any genuine jazz, he loves the stuff and has sat in on many informal jam sessions. He thinks Art Tatum, the famous jazz pianist, is "one of the greatest things that has happened to music." Another jazz favorite of his is Charlie Parker, top "bop" saxophonist.

Carmen attributes his own success to the fact that he plays a "legato" piano. "I look upon the piano as a percussion instrument, and there is danger attached to striking chords sharply and savagely for dramatic effect. Maybe it looks good, but it just doesn't sound right — at least not to me."

His favorite composers are Ravel and Debussy. The most exciting performance of his career? "Playing, as chief soloist, at an All-Gershwin Memorial Concert in the Hollywood Bowl before 25,000 people."

Another episode he won't easily forget goes back to the time he was playing the Carlton Hotel in Washington. The late F.D.R. used to hold Cabinet dinners in a private room of that hotel.

One evening Cavallaro was standing in the lobby as F.D.R. was being escorted through. It was a warm evening and Carmen reached inside his coat pocket for a handkerchief. Six secret service men swooped down, smashed at his hand, and sent him sprawling. F.D.R. grinned at the scene and waved at him.

When I asked Carmen to pick his own favorite records, he hesitated a long moment as if to settle some conflict in his mind. Then he said, "Art is a shifting thing. It can be one thing one time and something entirely different the next. When listening to my records, I always find something wanting, either from an artistic or a mechanical standpoint. Records, being commercial, are never really perfect."

I knew what was troubling him. The guy is a perfectionist and is still, at heart, a classical pianist. You can tell this by his choice of music and the way he plays it.

"I'd like to give every high school student a word of advice," he added. "Never underestimate your academic training. Maybe you'll never apply it in your future life work; but it gives you a sound foundation. It furnishes a pattern for your thinking. It teaches you how to think and how to adjust yourself to different situations. What's more, it gives you an awareness of things and a confidence in yourself."

That being as neat a bit of advice as I've ever heard, I picked up my pencils and silently stole away.



Coming UP!

WITH television moving in rapidly, the radio networks are doing some plain and fancy juggling of their programs to keep the audiences "listening" instead of "looking." In addition to revamping old standbys, the networks are scrambling to bring new shows to the air. Here's a preview of a few of the new "coming attractions":

On the dramatic side, Helen Hayes will be back again but in a new "radio theatre" — *The Electric Theatre* (CBS, Sundays, 9:30 p.m.). On this half-hour show, Miss Hayes will star in adaptations of plays, movies, and books, and in original dramas. However, since she will still be abroad for the first few broadcasts, other stars will pinch-hit for her then. The first program in the series, which begins on October 3, will star Henry Fonda in "One Sunday Afternoon."

Something new in dramatic shows will be introduced with *Great Scenes from Great Plays* (MBS, Fridays, 8-8:30 p.m.). The idea will be to present the best scenes from fine plays instead of chopping the play to fit into a half-hour of radio time. Walter Hampden plays host on this series, which will be directed by veteran radio-man Earle McGill. Hollywood headliners like Spencer Tracy, Fredric March, and Ingrid Bergman will star in such choices as "The Barretts of Wimpole Street" and "Valley Forge." Mr. Hampden himself takes over the title role which he made famous — "Cyrano de Bergerac" — in the first show on October 1.

Now that documentaries have proved themselves to be popular, you'll be hearing more and more of them. ABC is following up its summer offering of "Communism — U. S. A. Brand" with a television documentary of the European Recovery Plan. This same material will probably be adapted for radio. Both ABC and CBS are planning to tackle the same topic, the mental health of America, in documentaries which will be aired soon. This offers an interesting opportunity for listeners to judge the two networks' documentaries against each other, so watch your newspaper for the details of dates and hours of these two shows.

Several other important documentaries are on the ABC docket for the new season.

(All program hours listed above are E. S. T.)

How to keep your snapshots from looking posed!

by Ken Johnson



Don't go spreading this around, but when I began taking pictures, they were pretty poor pictures.

And the main trouble with them was that I just posed my subject, said: "Look this way!" — and snapped the shutter.

But that's dead wrong. Don't pose your subject like a wooden statue. Instead, have your subject doing something natural.

Maybe washing the dog (as above). Or take a picture of a person picking flowers, reading the paper...anything that they normally do.

Be sure, though, that the subject is looking at what he is doing—not at the camera.

Be sure, too, that you load your camera with a film that has "wide

latitude." I mean Ansco Film.

For Ansco's "wide latitude" gives you plenty of leeway when taking pictures. It helps you get the picture, even though you make small exposure errors. Try Ansco Film.

Pick up your copy



If you're really serious about wanting to become the best photographer in school, get hold of Ansco's booklet: "Better Photography Made Easy."

This booklet describes the tricks professionals use to get better pictures. 60 pages—plenty of examples—quick check index. Pick up your copy at any dealer's — just 25¢. Ansco, Binghamton, N. Y.

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Here's Looking at YOU

DICK VARNUM faced the members of the Career Club. "The subject for today's round-table discussion is 'Plan Today for Careers Tomorrow,'" he explained.

"As you know, we have just completed a poll in which we asked Jefferson High students questions about the vocational fields they're planning to enter. Pat Williams will tell us something about the poll and about some of the amazing answers we received to our questions. Pat —"

Pat shuffled her notes. "More than three out of every five of the 876 students who were interviewed said that they were planning to enter the professions — become doctors, lawyers, teachers, writers, etc. This is much too large a percentage to be entering the professions. Statistics show that *less than one* American worker out of every twelve is in a profession."

"But isn't it true," interrupted Hap Romano, "that we need more doctors, nurses, teachers —"

"You're right, Hap," Pat said, "but many other professions are becoming overcrowded with workers who'd be happier and who'd earn just as much in other fields such as the building trades, the mechanical trades, etc."

The reasons which students give for their career choices are sometimes surprising. One girl wants to be an actress because she likes to wear nice clothes. A boy wants to be an airplane pilot because he thinks it might be exciting work. I doubt whether either of them has investigated the qualifications, the working conditions, or the opportunities for advancement in their chosen fields. For instance, the girl isn't even a member of the Dramatics Club. I know the boy well and I'm sure he's never tried to get a job at the airport as a porter or as a mechanic's assistant. He hasn't even worked in an automobile garage. Neither of them has made an attempt to get firsthand information about the fields they're proposing to enter."

"Thank you, Pat," Dick said. "I see that Dave's anxious to begin the discussion."

DAVE: I have a question, Mr. Chairman. How scientific can a fellow be in choosing a career? After all, there are more than 20,000 different jobs in this country. It's impossible even to read about all of them.

VERA: Many jobs require about the same abilities, and so they're members of the same job family. Take writing,

TRADES AND INDUSTRY
GOVERNMENT SERVICE
AGRICULTURE
PROFESSIONS
CLERICAL WORK



for instance. There's newspaper and magazine writing, advertising copywriting, the writing of publicity, and of pamphlets and books. All are separate jobs but they're related and belong to the literary field. A young person could make a general study of that field and then narrow his study down to the job in which he's most interested.

SANDY: Vera has a good idea, but she's working backwards—from the job to the man. I think you should start with the man first. Study yourself — analyze your strong points. What are you good in? What are your hobbies? I can't explain what I mean very well, but I've written a self-analysis outline on the blackboard.

Here's a summary of Sandy's outline:

1. Which of these do I prefer?

a. Working with people (selling, teaching, nursing, social work, etc.)?

b. Working with things (auto or airplane repair, machine operator jobs, farm work, engineering, building trades occupations, etc.)?

c. Working with facts and ideas (law, writing, research, bookkeeping, accounting, some scientific work, etc.)?

2. What school work interests me most?

a. Shop work?

b. Mathematics? Science?

c. History? Civics? Economics?

d. Languages? Literature?

e. Physical education?

3. What club work or other school activity do I especially enjoy?

a. Dramatics? Speech Club?

b. Glee Club? Band? Orchestra?

c. Art work?

d. Sports?

e. 4-H? Future Farmers of America? Homemakers Club?

4. What are my favorite hobbies?

a. Writing stories? Newspaper reporting?

b. Cooking? Carpentry? Tinkering with a car?

c. Raising chickens? Gardening?

d. Photography?

The group read Sandy's outline carefully.

PAT: Golly, Sandy, I believe you have

something here! Would you mind taking a case and showing just how your outline works?

SANDY: Dick and I worked it out together. Dick, will you take over?

DICK: Yes. Let's take Vera's case. Vera, you like to work with people, but you're also above average in working with facts and ideas—in math, chemistry. However, you're interested in facts as they apply to people, not in cold research. Right? You like your chemistry and biology classes. Such courses could help you to qualify for nursing—a job field which has interested you since your mother was sick last year. But your grades also are above average in office practice and typing. You're secretary of the Commercial Club. You have a part-time job running the mimeograph machine in the school office. These facts indicate an interest in clerical work—in becoming a stenographer or a private secretary, perhaps. You go out for sports—for basketball and tennis. Your health is excellent—important to consider, especially for nursing. Now the questions are: Should Vera prepare to become a nurse? Should she plan for some office career? Could she combine her interests by becoming a *medical secretary*? Or should she look further for some other job?

VERA: How much do I owe you, young man, for being analyzed? And what should I do?

SANDY: You should look for a part-time job working in a hospital—as a nurse's aid or as a kitchen helper so that you can explore the field of nursing firsthand. You've already had experience in office work.

DICK: That's a good suggestion. And she should make a career kit based on reading and on interviews with people working in the fields which interest her. We don't have time to explain the career kit today, but we'll take that subject up at our next meeting.

You'll be hearing more about Pat, Vera, Dick, Sandy and other Jefferson High Career Club members in future issues. They'll give you ideas on how to set up a Career Club in your school, how to choose a vocational field, and how to swing a part-time job. They'll be investigating careers in farming, sales work, factory work, clerical work, transportation, the professions, etc. If you have any topics you'd like to see on their agenda, let us know. — William Favel, *Vocational Editor*.

Dear Miss Phillips

(Continued from page 32)

complain. He also said that if, on dismantling, this piano showed no defect in construction or workmanship he would deduct the cost of it from my salary week by week.

Dear Miss Phillips, I hope you have your new piano soon. I hope your brother graduates with honors. I hope your foot gets better. I hope you will appreciate the trouble you have put me to. For a moment there I too wished that Mother had married anybody but a piano maker.

Cordially yours,

Ansel L. Jones, 3d

Dear Mr. Jones:

The new piano came this morning. The men dropped the harp on the living-room table and dented it (the table), but that was all right. I played a few chromatic scales on it and it seemed fine. I plunged into the *Polonaise* with great delight, since I still had ten days to master its difficulties. The men forced me to sign a paper saying that when they left, this piano made no sounds other than those normally to be expected. My father, who was somewhat opposed to our buying a new piano in the first place, agreed that the tone was satisfactory. In spite of your last letter, I had decided to sit down and write you a note of thanks — a mistake which now I am happy to say I did not make. For what I have to tell you is that I think you and Cantrrell & Company are frauds. No sooner had I finished my lunch and returned to practicing the *Polonaise* than an altogether impossible sound began coming from this piano. Something inside apparently worked loose with a few vibrations — the nuts became undone, or something, I don't know just what. In any case, this new instrument *echoes*. It acts just as an echo does when you shout "Hello!" Only instead of hollering "Hello!" back, the piano keeps repeating the last bar of music played.

I am the daughter of a simple college professor, and my limited experience has not taught me how to deal with such obvious cheats and frauds as Cantrrell & Company employs. Please consider our correspondence closed. I would rather hear a piano talk back to me than continue to exasperate myself in fruitless arguments with you. Neither do I need your advice in musical matters. If I wanted to play Rachmaninoff, I wouldn't be practicing Chopin. So Mr. Thorquist thinks I am your fiancee? Just now I am not considering marrying anybody. If I were, I would break the engagement for fear the young man



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DUPONT

"If It's Remington — It's Right!"

might take a notion to go into the piano business. Please give my regards to your good mother, and tell her I understand exactly how she feels. And thank you for your concern about my foot. It will heal in time. But I'll never forget this experience with the scion of a noble piano family. Goodby, Mr. Ansel L. Jones, 3d. If I come across some good glue, I'll send you the recipe.

Regretfully yours,

(Miss) Helen Phillips

Dear Miss Phillips:

It is not quite that simple. I told you that Father threatened to deduct the cost of your piano from my salary if it turned out to be in good condition. And Father never jokes. The piano was returned to us, tested for "voice" by our Mr. Hubermann, and Father himself personally examined the action. A memo has just been signed by Father charging me not only with this piano, but express and delivery expenses on the other.

You have been very free, Miss Phillips, with accusations of fraud. You have attacked the integrity of Cantrell & Company. I can only suppose that you are suffering from some type of persecution mania. Auditory hallucinations often accompany this illness. The victim is convinced that he or she is hearing strange noises. They could easily be the sound of squashy shoes or the ringing of Chinese gongs, or even a piano talking back. I wouldn't presume to make a diagnosis from the evidence in your letters, as I'm not a physician. But I do think that your father ought to send you to a competent neurologist. If these things are caught in time, they can be cured.

Cordially yours,

Ansel L. Jones, 3d

Dear Mr. Jones:

Your letter of June 15th has been received by me. Ordinarily it would not be worthy of a reply. By a mere coincidence last evening a colleague of my father's, Dr. E. C. Broadcamp, visited our home with his wife. Dr. Broadcamp is a neurologist at the college. I happened to be trying to practice the *Polonaise* when they arrived. I might say that Dr. Broadcamp, like your father, is not distinguished for his sense of humor. When he heard our piano, he asked why we were torturing innocent little cats inside it. I proudly said, "Oh, no! That's really the way a Cantrell sounds." Now you will probably suggest that Dr. Broadcamp should be sent to a neurologist.

I have given up hope of playing at my brother's graduation, which is nine days away. But I confess that I sympathize with you about the deduction

that is being made from your salary. It seems unjust to visit the sins of the father onto the son. It really isn't your fault that Cantrell hasn't the slightest notion of how to make pianos.

Yours truly,

(Miss) Helen Phillips

Dear Miss Phillips:

Let me assure you that what I am about to say is written without any desire to inject my own personality into the matter. I do not know what you do for a living, but you know nothing of the craftsmanship which the manufacture of pianos entails. May I enlighten you? At eighteen I started a regular course at college, in addition to working nights in the Cantrell & Company factory. For four years I did menial labor in every department. On graduation, I was sent to Paris, where I studied in the factories of Movaïs et Cie. On my return, I took my place at the bottom of the ladder. Before I was permitted to touch a piano in construction, I was required to describe the function of the seven thousand parts that go into its manufacture. For a year I was given the task of rebuilding instruments which had been discarded as worthless by the turn-in department. It is possible for me now to make an entire piano blindfolded.

The suggestion I have decided to make is the result of a variety of motives. I don't like to pay for pianos out of my salary. I don't like to be called a fraud and a cheat. I don't like Cantrells to be made fun of. My curiosity is aroused by the trouble you are having. Something is happening that just doesn't happen. You may believe me or not, but I am as anxious that you play the *Polonaise* at your brother's graduation as you are. We think the Rachmaninoff would be a more practical choice, but then, as you say, if you wanted to play Rachmaninoff, you wouldn't be practicing Chopin. The suggestion I have to make is this: The twentieth is Sunday. I will take the train down to Howardsburg Saturday evening. I had planned to play some tennis on Sunday, but I will sacrifice my recreation to learn exactly what is the matter with the instruments we have been delivering to you. Please let me know if it will be convenient for me to call at your home at 9 a.m. Sunday June 20th.

Cordially yours,

Ansel L. Jones, 3d

Dear Mr. Jones:

Nothing would delight me more than to receive you at the time specified. It shouldn't make any difference to you what I do for a living, but for the sake of your curiosity, I am an English

teacher at the Howardsburg High School. I never studied in Paris, of course. I am just a small-town girl, and I have no illusions about my musical talents. It is simply that in our community what talents we possess must be used to their best advantage.

I am looking forward to your arrival on Sunday. I have only one comment to make before I see you then. In your last letter you said that you could build a piano blindfolded. If this is the way Cantrells are made, I think you should state such facts in your advertising.

Sincerely yours,

(Miss) Helen Phillips

Dear Ansel Jones:

I hope you arrived back at the factory without too much discomfort. I am writing this because there were a few things which I did not get to tell you Sunday. Father has not yet decided what he intends to do about Harold.

Naturally we had no time to ask him why he did it when you were here, but afterward I took him aside and asked a few questions of my own. First, however, I grasped his shoulders and shook him until his teeth rattled. When I asked why he had sneaked rubber shoes and the dinner-table bell and a couple of dozen clamshells into the sounding board of the piano, he finally confessed it was to prevent me from playing at his graduation. It still isn't quite clear to me why he did not want me to play. All he would say was, "Aw, Sis, the gang'll never quit kiddin' me if you get up and play that corny music." Why the gang would kid him if I played the *Polonaise* is a complete puzzle to me.

I am less embarrassed by my ignorance of the folk-ways of young boys than I am at the trouble you have had in the last several weeks. I have been trying for some time to write an apology that would sound adequate, but humility, as my letters have probably indicated, is not one of my outstanding traits. Instead of trying to assume it, I would much rather express my admiration for the manner in which you took our piano apart. I was watching your face closely, and the light that shone in your eyes when your pincers extracted one of Harold's rubber shoes was like that of a surgeon triumphantly extracting a bullet from the body of a dying person.

When a decision has been made about Harold, I shall write and let you know, as I imagine you will be interested. Meanwhile, I am sorry my foot was still sore so that I couldn't take a walk with you after supper as you suggested. There were so many things to talk about. I haven't had time to practice the *Polonaise*, but I am hoping that in the few days that remain I will mas-

ter it, now that we have a 'silent Cantrell."

Ever yours,
(Miss) Helen Phillips

Dear Helen:

May I call you Helen? It seems as though I had known you all my life. I am sorry to hear that what to do about Harold has become a problem in your household. Maybe if you just went ahead and played the *Polonaise* at his graduation, that would be punishment enough. When I told Father what had really happened, he chuckled. Work almost came to a standstill at the plant. A polisher who has been with us for eleven years told me afterward that it was the first time he had ever heard Ansel Senior laugh during business hours.

Thank you for your compliment about my work. It is a tradition with us Joneses. As I told you, our name is mentioned with respect wherever piano men gather.

I felt bad, too, that we had so little opportunity to talk last Sunday. Another time?

Cordially,
Ansel L. Jones, 3d

Dear Ansel Jones:

I think you are the most conceited man I have ever known. A little compliment, and your chest bulges out like an overblown balloon. Just what do you mean when you say that my playing at Harold's graduation will be enough punishment for the trouble he has caused? I thought I had experienced the last of your insults when our piano was fixed. When I met you, you seemed to be a sensible young man. I can only conclude that you have a streak of arrogance which you find impossible to control. Please don't write to me any more. All my time is taken up practicing the *Polonaise*.

Yours,
(Miss) Helen Phillips

Dear Mr. Ansel Jones, Dear Sir:

It will probably come as a surprise that you get this letter from me. You better come down here right away. My sister is pretty upset. It is getting so that I am sorry I ever started putting stuff in that piano. I didn't want the guys all kidding me afterward that my sister is such a terrible piano player. After all, a guy that expects to go out for the football team has to be pretty careful of his reputation, etc. But also at the same time I never figured she would be so upset like she is. She stays up in her room and cries, and when I knocked on the door a little while ago she says, "Get away, you inhuman monster. If it wasn't for you, I would of

never heard of that stubborn pighead named Jones." It is her that calls you the name of pighead, not me. I am only quoting her words verbatim.

Personally, people that get in love are crazy as far as I am concerned. On the other hand, since it was me who had the idea of putting stuff in the piano, I guess it is only right that I write and tell you I think Helen is head over heels in love with you. She sits around all day and mops, and at night she cries, and anybody that goes near her, she snaps at like a snapping turtle. I guess nothing can be done to stop her from playing the piano at my graduation, but at least I figure if you came down here and made her feel better by marrying her or something, maybe that would be the solution.

Yours very truly,

Harold Phillips
(Helen's Brother)

HAROLD PHILLIPS
HOWARDSBURG

THANKS FOP KIND INVITATION
TO ATTEND GRADUATION STOP
AM TAKING MIDNIGHT TRAIN
STOP WILL GIVE CAREFUL CON-
SIDERATION TO SOLUTION SUG-
GESTED IN YOUR LETTER

ANSEL JONES

My dearest Helen:

My head is in the clouds. I will never forget your brother's graduation. He is a typical American boy. After hearing you play Rachmaninoff's *Prelude in C-Sharp Minor* at the exercises, I was positive you should have stuck to the *Polonaise*. All this is as nothing, however, to what happened between us on our walk home from school. It was when you said you considered the Cantrell to be the finest piano in the world that my head rose into the clouds. Helen, dearest, I've known you too short a time to ask you to be mine. But if you care for me even the least bit, would you consent to visit our factory? It would be sheer bliss to acquaint you with the approximately seven thousand parts that go into a Cantrell. Say you will. A yes from you will make me the happiest man in the world.

Devotedly,

Ansel

ANSEL JONES 3d
CANTRELL AND COMPANY

DON'T YOU EVER THINK OF
ANYTHING BUT PIANOS STOP YES
I WOULD LOVE TO COME STOP
IF YOUR MOTHER GOT USED TO
IT THEN SO CAN I STOP LOVE

HELEN

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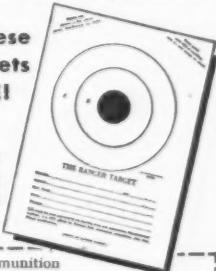


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Shop-Happy

NEED something to perk up parties that have slowed down to a snail's pace? A game manufacturer has recently brought out a set of plastic balloons of varied colors, shapes, and sizes.

You serve each guest (or pair of guests) with several balloons. After a little huffing and puffing (by the guests) and a little twisting (of the balloons) a prize goes to the guest making the best animal.

Corey Games, the manufacturers, call them Romanimals. On sale at chain and department stores: small set, 59c; large, party-size set, \$1.59.

The Girl with an Umbrella

You'll probably recognize the girl in the photo (*below*) as Lois Butler, star of the film *Mickey*, but look at the umbrella bag she's wearing! Yes, that's right, an over-the-shoulder bag with umbrella attached—and, what's more, detachable. It's the neatest trick of the year—Handi-brella, by name.

The roomy bag, about 9 inches square, and the umbrella case, come in colored plastic materials. The umbrella is made of a gay plaid rayon and has a lucite handle. All this—for \$7.95. You'll find Handi-brella on sale at leading department stores and specialty shops throughout the country—or write the manufacturer, Handi Bag Co., 5 West 31st St., New York 1, N. Y., and ask where you can buy it.

PENNY WISE, *Shopping Editor*.





Extra Fragile

A young woman was mailing the old family Bible to her brother in a distant city. The postal clerk examined the heavy package carefully and inquired whether it contained anything breakable.

"Nothing but the Ten Commandments," was her quick reply.

Short Cut

The mathematics professor and his fiancee were out roaming the fields when she plucked a daisy, and looking roguishly at him, began to pull off the petals, saying: "He loves me, he loves me not —"

"You are giving yourself a lot of unnecessary trouble," said the professor. "You should count up the petals, and if the total is an even number the answer will be in the negative; if an uneven number, in the affirmative."

Cockle Bur

Evolution

"Haven't you any better anatomy books?" complained the psychology student. "These are at least ten years old."

"Look, Bud," replied the exasperated librarian. "There have been no bones added to the human body in the last ten years!"

Green Gold, Fremont H.S., Oakland, California

Pshaw!

A foreign correspondent brings back this G. B. Shaw story:

The bearded playwright had sent Winston Churchill a pair of tickets to his latest play, enclosing a typical caustic message: "Here are opening-night seats for you and a friend—if you have one."

Churchill replied promptly, returning the tickets. "Sorry, I'm unable to use these tickets for the opening night of your play," he wrote. "But I'd appreciate tickets for the second night—if there is one."

This Week

Tempus Fugit

Dad: "But you can't marry him, dear. He earns only \$25 a week."

Daughter: "Yes, but when you're in love, a week passes so quickly."



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Asking for More

Gerald was shy, and after Gloria had thrown her arms around him and kissed him for bringing her a bouquet of flowers, he arose and started to leave.

"Oh, I'm sorry I offended you," she said.

"I'm not offended," he replied. "I'm going for more flowers."

Kortright, South Kortright (N.Y.) Central School

Sitting on a Cloud?

Critic: "It strikes me as being an impressive statue. Yet isn't that rather an odd posture for a general to assume?"

Sculptor: "Well, it isn't my fault. I had the work half completed when the committee decided they couldn't afford a horse for the general."

The Needle, Atlantic (Iowa) H.S.

Affection

The country station agent did not wear a uniform. When a train came in, he stood at the platform gate to check the passengers' tickets.

One day a pretty girl came up to him. When he held out his hand for her ticket, she seized it eagerly, gave it a tight squeeze, and followed by clasping him around the neck in a loving embrace; then she gave him a hearty kiss.

The station agent was bewildered, but managed to say, "That's all very nice, Miss, but I want your ticket."

"Oh," replied the girl, "aren't you Uncle John?"

The Cablegram

The End in View

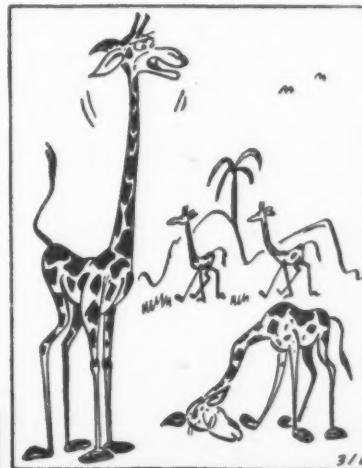
Salesgirl: "Yes, sir—may I help you?"

Man: "Could you suggest a gift for my girl?"

Salesgirl: "How about some bookends?"

Man: "Fine. Wrap up half a dozen. That's the only part she reads anyhow."

Tarentumite, Tarentum (Pa.) H.S.



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"Come, boy! Chin up,
shoulders back, chest out!"

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I Go Idol Hunting

By Hasso von Winning

WHAT do you bring home from a trip? Postcards? Snapshots? Mrs. von Winning discovered that teachers, too, can be archeologists. We voted her the first \$25 Scholastic Travel Story Award. What did you bring back to make far places come alive for students and friends? Tell us in 600 to 800 words. Your account may win one of the nine 1948-49 Scholastic Travel Story Awards. Send manuscripts (and illustrations if available) to Travel Editor, Scholastic Teacher, 7 East 12 St., New York 3, N. Y.—EDITOR.

WHERE," asked my friend Miss S., a teacher from Los Angeles, as she stood before the shelves that held my collection, "did you get all these ancient pots and figurines and arrowheads?"

"I go to the villages and buy directly from the people who unearth them."

"I've seen a few in antique stores," she said, "but if I could make a trip out to one of these places you speak of and find an idol, I'd feel well on the way toward becoming an amateur archeologist."

I invited her to accompany me to Santiago Ahuixotla, fifteen minutes from the capital, to do some idol hunting.

Trip to a Brickyard

At Santiago Ahuixotla, piles of adobe bricks were drying in the sun, and here and there were the small adobe houses of the workers.

"But this looks like a brickyard," my friend said.

"It is—a brickyard on the site of an ancient Indian dwelling place, which the brickmakers, in extracting the clay, have been excavating for years."

We approached one of the tiny *jacalitos*, or huts. Seated before the low doorway, a man, who had just come from the pits, was scraping the thickly encrusted mud from his feet.

"Buenos días," I greeted him. "You have been digging much lately?"

"Sí, but I found little," he replied,

disappearing into the hut and emerging a few moments later with a basket full of dusty pottery fragments.

I squatted down Indian fashion and sorted out a few interesting specimens—a head from a figurine, two obsidian arrowheads, and a clay spindle whorl—which I purchased for 30 centavos.

We passed the pits where the workers were hacking off great chunks of earth, pulverizing it, mixing it with water, and putting it into moulds. Often they come upon pockets containing whole pots and figurines, as well as beads, arrowheads, and fragments buried in the strata of the earth.

"What I don't understand is why these artifacts should be in this particular place," Miss S. said.

"The whole of Mexico is in reality a vast archeological zone," I replied. "The valley is only a small part of it, but there are particular places, like Ahuixotla, where we know there were flourishing, pre-conquest Indian settlements, or localities where fields littered with shards of Aztec and Toltec pottery give us a clue to the former presence of an Indian community."

In the strata of the wall of one of the pits, I pointed out pottery fragments, and parts of human skeletons. Very often, in a burial, are found jade beads, sometimes put in the mouth of the corpse to pay his trip to paradise; decorated tripod vessels and jars; spindle whorls in the graves of the women; weapons and insignia in those of warriors; and toys in graves of children.

We walked through a cornfield, almost glistening with shards.

"But this is fantastic," she said, "to be able to walk along the furrows of a cornfield and pick up fragments of pottery a thousand years old!"

"They are the remnants of the discarded kitchen utensils of the ancient households," I replied. "Look," I pointed to the wall of a nearby *jacalito*, "you even find pot fragments and idols in the adobe bricks."

We approached another hut.

"Buenos días," I called, "hay idólos, monos, muñecos . . . ?"

"Voy a ver," replied the woman, going inside to fetch what she had.

In addition to several clay figurines and arrowheads of obsidian, the woman produced a chili bowl, of a soft henna color, decorated with black designs. Her husband, she told us, had found it in their *milpa* when he was ploughing.

"That looks like the chili grinders I've seen them selling in the markets," commented my friend.

"The same, as far as utility and design are concerned," I said, "but this one is centuries old and was used by an Aztec woman."

From Three Great Ages

Miss S. wanted to do the bargaining and the selecting this time, and with uncontrollable enthusiasm she bought the figurines and the bowl.

"You now have objects representing three different cultures in the Valley of Mexico. There were, roughly speaking, three successive periods of civilization on the site of the ancient empire of Tenochtitlan. The first people who inhabited it are generally classified as the Archaic—all those who came previous to the Teotihuacan period. Then the Toltec, or Teotihuacan peoples, who were the great pyramid builders, and subsequently the Aztecs. Your figurines are Archaic and Teotihuacan."

By this time our presence in Ahuixotla was well known. As we drew near the huts, the children would cry, "Here come the *idoleros*—(the idol gathers!)" and would run out with their pockets and aprons full of figurines.



One of them had an interesting head, representing a priest preparing the skin of a sacrificial victim, another a clay seal of beautiful design, used to stamp patterns on bowls or textiles.

I told her the story of the collector to whom was offered a skull which appeared to have been carved out of a solid piece of rock crystal. It was expensive. The collector was dubious about its authenticity because he had never seen anything like it before. So he declined to buy. A short time later, in a catalogue of the British Museum, he discovered an example of an identical head. He had lost the opportunity of acquiring a fabulously rare piece!

We left Ahuixotla and carried away with us a collection which, small as it was, would serve to remind us of the great cultures that had flourished over a thousand years in Mexico.

SOUND ADVICE

By William Temple
Speech Department, Brooklyn College

NEW EQUIPMENT

We hear that more manufacturers are getting ready to produce the kind of wire that is required for magnetic recording. Competition will probably bring the price down a few per cent.

Fidelitone, Inc. (new address, 1618 Devon Ave., Chicago 26, Ill.), distributors of Fidelitone Recording Wire, have published a series of informative bulletins on magnetic recording for the trade, schools, and industry. No. 6 is a comparison of wire and tape. No. 7 describes seven wire recorders designed for professional, educational and industrial use.

"Ekotape" is the name of a new recorder and reproducer by Webster Electric Company, Racine, Wisc.

Better Transcription Players

A number of new dual speed transcription players are reaching the stores.

RCA Victor overcomes the problem that plagued so many sets by installing two motors—one for 78 rpm and the other for 33 1-3 rpm. Seven-watt push-pull power gives enough volume for small auditoriums. Weight, 30 pounds. Eight-inch speaker.

Another new high quality transcription player is the David Bogen.

Victor Animatograph adds a two-speed transcription player to its line. Its fidelity is most impressive.

Columbia Records, Inc., announces new long playing records (45 minutes). Philco Radio manufactures the special playback for these records.

Your radio can be turned on and off at exactly the time you want by the Zenith Electric Company's Program Timer.

Da-Lite now makes a collapsible floor stand for screens from 8 to 12 feet wide; weight 18 lbs.; longest piece only five feet.

Re-packaged Magnetic Recorder

The photograph shows the Brush Soundmirror which we remounted to improve its usefulness to the Department of Speech at Brooklyn College. In its original cabinet it was too heavy to carry conveniently. (Our building is two city blocks long.) So we built a new desk-high cabinet for it, and added large casters.

In the new cabinet there is room for a larger and better loudspeaker. We used the new General Electric 12-inch speaker. Its voice-coil has the same



Homemade Cabinet for a Recorder

impedance as that of the small original speaker. Hence no change was necessary in the electrical circuits. The larger loudspeaker and the improved baffling effect of the larger cabinet add naturalness and depth to voices and music. Speech sounds crisper, too.

Our technician, James Pederson, took advantage of the increased space in the new cabinet to relocate the amplifier chassis for better ventilation and cooling. He also reduced the background hum by placing a magnetic shield around the largest of the three motors, and by putting the power transformer as far as possible from the magnetic heads and from the loudspeaker.

The machine is in use in speech classes, for recording college events, etc.

Ed: Brooklyn College is one step ahead of Brush Development Company which announces that Brush Soundmirror will be offered in a similar cabinet.

High School Radio Work Shop

Questions to start the year:

Where can one find radio scripts good for school use?

Ans: Script and Transcription Service, U. S. Office of Education, Washington 25, D. C. Free loan.

Scholastic Radio Plays, Scholastic Magazines, 7 East 12th St., New York 3, N. Y. 25 cents each, 10 cents for 10 or more. National Script Service, Inc., 4864 Woodward Ave., Detroit 1, Mich.

What recent books contain radio scripts?

Ans: Plays from Radio, A. H. Lass and others, Houghton Mifflin Co.

Radio Plays for Children, Katherine Williams Watson, H. W. Wilson Co. Eight Radio Plays for Classroom Use and Amateur Broadcast, Bushnell and Bradford, Samuel French.

Radio's Best Plays, J. Liss, Greenberg, Eternal Light, Wishengrad, Crown Publishers

By William Dow Boutwell

Atlanta, Ga., schools have a rich uncle. The Rich department store gave the Board of Education a fully equipped \$80,000 FM radio station.

If anyone asks you to present a television show take a tip from St. Louis. Telecasts of actual school activities such as teaching reading, audiometer tests, use of visual aids make hit programs according to Marguerite Fleming. Best telecast: teaching the deaf to speak.

Save your best student radio scripts. Enter them for Scholastic Writing Awards. Last year we received 550 scripts, made 73 awards.

Take Heed: If educators fail to use the FM channels set aside for them, "they will have lost their second and perhaps last chance to own and operate their own radio

stations." So says FCC chairman Wayne Coy. Score to date: 17 stations operating, 10 under construction, 4 applications pending.

You can pluck more fresh ideas about radio at the Chicago School Broadcast Conference than any other spot on earth. For the preliminary program of the Oct. 13-15 session write to George Jennings, dir., 228 North LaSalle St., Chicago 1, Ill.

For copies of that excellent documentary on *Communism in U. S.*, as long as they last, write the Public Affairs Div., ABC, New York City. Next ABC documentary: *The Marshall Plan*.

The oldest network school broadcast is no more. CBS has dropped the American School of the Air. That leaves NBC's University of the Air as network broadcasting's sole specific service to education. Our network friends love to scoff at BBC. Well, the radio of Britain and, we believe, every other major nation except U. S., provides regular service to elementary and secondary schools.

Learn this new Teaching Technique

Language . . . speech and
drama classes learn more
quickly using the
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WIRE RECORDER

Teachers improve classroom attention when keenly interested students can listen to themselves in speech, foreign language, music or reading classes. Special radio programs are recorded for playback and discussion in classrooms. Glee clubs and school bands develop new techniques and learn new harmonies quickly and easily.

It's all done with the Webster-Chicago portable wire recorder which uses a fine strand of stainless steel wire. Recordings can be replayed thousands of times with true fidelity or programs can be erased instantly in favor of new recordings. These, in turn, can be played back as many times as desired. It plugs into an AC outlet and can be easily carried from room to room to record or listen. It's as simple to use as a telephone! See your nearest dealer or write for the interesting free booklet.



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Learn new, intricate harmonies easier and more quickly when they can hear recording playbacks.



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"My income has increased tremendously, and is limited only by my own efforts. Best of all, I have the personal satisfaction of filling a real need in my community."

Mr. Funk had been a high school teacher and coach for 17 years prior to the war. Returning from Navy service, he decided to look for an opportunity that would enable him to increase his earnings, and offer his community a valuable service. He found that opportunity as a Mutual Life Field Underwriter.

Are you a man looking for a career that makes full use of your ability and experience . . . one that sets no limit on your earning power? Then this may be your opportunity too. Spend just 30 minutes in your own home to take the Mutual Life Aptitude Test. If you qualify, our nearest manager will explain our excellent on-the-job training course, designed to help you get started. After that, the Mutual Lifetime Compensation Plan provides liberal commissions and a comfortable retirement income.

This Aptitude Test has been the starting point of many a man's success story. Send for it now. The coupon below is for your convenience.

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GENTLEMEN:
Please send me your aptitude test.

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1116

New Books for Teen-Agers

By HARDY R. FINCH

Head of English Dept. Greenwich (Conn.) High School

Any student who has not read Daniel Defoe's *Robinson Crusoe*, will like this new edition by Lippincott (\$2.50). Angelo Patri edited it. Robert Ball's art work makes the volume very appealing.

Another classic in a new edition is Prescott's *The Conquest of Mexico* (Julian Messner, Inc., \$3). Marshall McLintock, editor, has done an excellent job of modernizing the text without spoiling the flavor of the original.

High school boys and girls and their parents will be entertained by May Lamberton Becker's *The Home Book of Laughter* (Dodd, Mead, \$3.50). The 31 selections include Thurber's "The Night the Bed Fell," Leacock's "My Financial Career," Cuppy's "Thoughts on the Ermine," Stockton's "The Casting Away of Mrs. Leeks and Mrs. Ale-shine," and O. Henry's "The Third Ingredient."

For lovers of dog stories, *Whitepaw Goes North* by David Grew (McKay, \$2.50) offers danger and excitement in the Canadian North. After his yellow-haired dog is shanghaied into an arctic-bound pack, sixteen-year-old Dwight Courtney devotedly follows the trail of his companion.

Not every day does a book for teenage scientists present so much interesting information so effectively as does *Understanding Science* (Whittlesey House, \$2.50) by William H. Crouse. Today's wonders—television, radar, reaction engines and a host of others—along with many older inventions are explained in words the reader can understand. Many lively drawings by Jeanne Bendick.

For Young Teen-Agers

Elsie Singmaster's *The Isle of Que* (Longmans, \$2.25), should interest the younger teen-agers. It's the story of the Yoder family living on a peninsula on the Susquehanna River. Tim, age 15, finds an old Indian burying ground, falls into an abandoned well, becomes a radio ham, and enjoys all the things that boys his age enjoy. Finally, the most feared of all the dangers comes to the Yoders—the flood. But they face it bravely, and everything turns out all right.

Junior high readers with a taste for mysteries and the supernatural should examine *Spooks of the Valley* by Louis C. Jones (Houghton, Mifflin, \$2.50), a volume of ghost stories for boys and girls. More than a dozen ghosts appear, among them a beauti-

ful girl who is a good waltzer, and a Headless Horseman so speedy that even a motorcycle policeman could not catch him!

For Girls

Younger girl readers will follow with interest the adventures of Ulrica Van Horn, a young Dutch girl who lived during the early days of New Amsterdam. In *The Trail of Courage* (Coward McCann, \$2.50), Ulrica makes her own way in the New World, suffering mistreatment from greedy employers, escaping from kidnappers, living with the Indians, and finally finding happiness in her new home.

For the girl who has outgrown children's books and is not ready for adult novels, *Judith of France* by Margaret Leighton (Houghton, Mifflin, \$2.50) is a reading possibility. It is the story of beautiful Judith of France, granddaughter of Charlemagne. Her father compels her to marry an old British king. Her trials in England, the death of her husband, and her return to a real romance in her own country all make her story an enthralling one.

For Students and Teachers

Students and teachers will both enjoy *Down Cape Cod*, by Katherine S. Dos Passos and Edith Shay (Robert McBride and Co., \$3). The authors have really captured much of the charm of the 72 miles between Buzzard's Bay and Provincetown Harbor. Well chosen pictures.

A Good Partner by Kathrene Pinkerton (Harcourt, Brace, \$2.50) is for those who like the out-of-doors. When 15-year-old Neal Bartlett decides to stay with his guardian, Tom Clark, and help him raise a new strain of mink in northern Wisconsin, there begins a partnership which holds together in spite of many setbacks.

Here is a book that presents effectively to junior and senior high school students ideas they will always cherish. It is *You and the Constitution of the United States*, by Paul Witty and Julilly Kohler (Children's Press, \$1.50). The subject is introduced by Graham Finney's prize-winning essay, "What America Means to Me," illustrated by richly humorous drawings. This is followed by a meaningful treatment of the events leading up to the drafting of the Constitution and by the substance of the seven original articles and the Bill of Rights in simple text and pictures. The Constitution is included.

Warm Classrooms Start Here!



When Jack Frost is sketching icy designs on classroom windowpanes next winter, some of the coal you see pictured here may be keeping you and your pupils warm. This is a "processing plant" at a coal mine, where coal is washed, sized and loaded into railroad cars with highly mechanized efficiency. Machines aid the miner in every mining operation in today's progressive American coal mines.



One man "lighting system." The coal miner below is picking up his electric "headlight" in the mine lamp house, just before he starts work. The lamp itself fits into his cap, while the battery goes into his work belt. Careful attention to such safety details has made U. S. coal mines the world's safest.



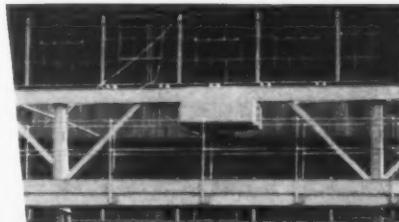
It's fun finding out about coal! Many new things have been happening to coal recently. To bring you and your classes up-to-date information about our greatest natural resource, we've just published a gay quiz booklet, *Old King Coal Calls a New Tune!* For your free copies simply mail in the coupon.

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AN IMPORTANT ANNOUNCEMENT FROM **RKO**

RKO RADIO PICTURES, a major motion picture producing and distributing organization, announces its entree into the audio-visual education field with an extensive library of 16mm school films!!!

MORE THAN 150 FILMS

RKO's initial educational releases for classrooms and auditorium use cover a wide range of material selected with care from among many hundreds of films and made available for release in keeping with present-day school and curriculum requirements. All of these films meet the high standards of production quality demanded by a major motion picture company—all are being released in the belief that their use will enlarge the boundaries of experience on the part of the student and provide the instructor with a vast new source of teaching material.

Two classes of subjects are being made available. The first consists of two-reel subjects containing actual documentation of various facets of the American scene and the American Way of Life and subjects from outside the United States which are closely related to the life of every American citizen. The second group is made up of more than 100 films on sports, which touch on all phases of athletics—and feature many famous world champions.

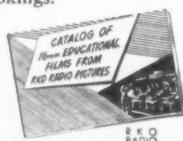
NOW AVAILABLE TO YOU

These valuable teaching aids may be licensed for three years directly from RKO RADIO PICTURES, or through authorized visual education dealers, by educational film libraries maintained by State Departments of Education, University Extension Film Libraries, County and City School Systems and individual school units.

For rental bookings of RKO RADIO PICTURES 16mm educational films inquire of the audio-visual aids library usually supplying rental bookings.

FREE! WRITE TODAY

for your FREE copy of this attractive, informative educational film brochure.



RKO RADIO PICTURES,
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1270 Ave. of the Americas, New York 20, N. Y.

Visually Yours

THINGS are really popping in the a-v world—popping in ways important to you. First big news is the recent convention in Chicago—joint session of four major film associations. Meeting at the Sherman Hotel Aug. 6-11 were EFLA^o, NAVED^o, Film Council of America, and the Midwest Forum on Audio-Visual Teaching Aids.

First of Geography Series

More popping comes with release of the first six in United World Films' series of 36 geography films for intermediate grades, produced by Louis de Rochemont and titled "The Earth and its People." We've seen three: Norway, the Malayan jungle, and Guatemala. Knowing Mr. de Rochemont's addiction to the documentary form (*March of Time*, *Boomerang*), we were not surprised, though delighted, to find in all three a sense of reality compounded of "natural"-seeming scripts, documentary photography, and live sound. Especially notable is the latter. The films have been produced specifically for upper elementary grades, the 36 being divided into three subject-matter, grade-level groups. Those we saw could certainly be used widely to promote understanding of how people in other countries live and what is behind their way of life. Films are 20 minutes, black and white. Watch *Scholastic Teacher* for more information, and write U. W. F., 445 Park Avenue, New York 22.

Conservation and the Bomb

Conservation—a topic increasingly dear to our classrooms—is the subject of four new films in *The Living Earth* series to be distributed by Encyclopaedia Britannica Films. Contrary to usual EBF practice, the one-reel color films were produced outside EBF's organization by the Conservation Foundation, associated with N. Y. Zoological Society. *Where Will You Hide?*, another non-EBF-produced film, is a color two-reeler which grew out of requests of atomic scientists. Where will we all be if we allow another war to occur?, it asks. Buy or rent these from EBF, Wilmette, Ill.

150 More Films

RKO-Radio Pictures announces its entrance into the educational film field with an offering of 150 films available on 16mm, to schools. Majority of films are from *This Is America* series, showing

* Educational Film Library Association and National Association of Visual Education Dealers.

phases of American life. Other films are on sports. Write for annotated 32-page catalogue which gives details of films and how to get them: RKO, 16mm, Educational Division, 1270 Avenue of the Americas, New York 20, N. Y.

New Films From France

Remember the "special" film distributors such as *British Information Services* when you plan for this year. One of these, A.F. (Actualités Françaises) Films, has a number of 16mm offerings originally made in France. Now converted, with English sound tracks, they offer excellent material for language classes and social studies. Two of A.F.'s films deal with motion pictures and how they work—a very fine presentation. Recent release from A.F., *Children's Republic*, tells the story of a community of war-orphaned children in France and how they have built their own democracy. Madeleine Carroll narrates this film, which recommends itself for use in teacher and PTA meetings. Write A.F. Films, 1600 Broadway, N. Y. 19, for a list.

TEACHERS OF ENGLISH AND THE SOCIAL STUDIES . . .

WIN A FREE TRIP TO SWITZERLAND!

The American Society for Friendship with Switzerland, Inc., invites high school students interested in history, sociology, world democracies or international affairs to submit an original essay on one of 5 subjects dealing with Switzerland and what it stands for.

FIRST PRIZE: A free trip to Switzerland for winning student and the teacher who supervises his preparatory study.

100 ADDITIONAL PRIZES: 100 Swiss watches will be awarded for the next best entries.

During the first week in October a packet of complete rules, regulations and subject matter will be sent to your Principal; also a bulletin board poster which should be prominently displayed in the school.

Rules and regulations will also be published in the October 13th issue of *SCHOLASTIC TEACHER*.

Be sure to check with your Principal and give your students an opportunity to enroll in this exciting and educational competition.

AMERICAN SOCIETY FOR FRIENDSHIP WITH SWITZERLAND, INC.
8 West 40th Street New York 18, N. Y.

You Name the Topic

You should know, if you don't already, about Film Program Services. It comes as close as anything we know to being a central clearing house for films and film information. Operating chiefly in the public affairs field, FPS offers the services of its staff in picking films for a given subject and then obtaining them, whether or not it - FPS - realizes any profit in distributing the film. For more information, write FPS, 1173 Avenue of the Americas, N. Y. 19. (See Master Coupon, page 22-T.)

Everything About Filmstrips

Filmstrips, by Vera M. Falconer. New York: McGraw-Hill Book Company, Inc., 1948. 572 pages. \$5.

Anything you want to know about filmstrips we believe you can find in this book. Mrs. Falconer has organized her rich experience into a book which bids fair to become a "standard text and reference" in its field.

She presents her subject in two sections. First, a hundred pages of text on every phase of the filmstrip - what it is, what its uses are, how to choose, how to project. Second, and much larger, is the section on filmstrips, themselves: It is a list of over 2500 titles, previewed, annotated, and classified by the author.

Indexing and arrangement of film lists is clear and easy to follow, though author or publishers might well have inserted headings more frequently in the first hundred pages.

We hope you'll see this book. If you aren't already using filmstrips, we think you'll want to start. And if you are already a "strip" devotee, you'll welcome Mrs. Falconer's book for the information-packed guide that it is.

- Elizabeth Wadsworth



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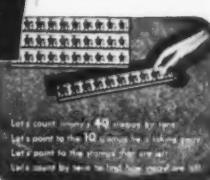
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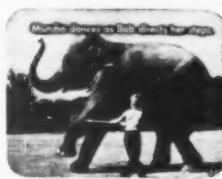
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High Points of First National Audio-Visual Education Survey

Educational films are 25 years old this year. On July 5, 1923, the Eastman Kodak Company first offered 16mm. cameras and film.

By happy coincidence we have this year the first nationwide measure of audio-visual progress and prospects. It is in *A Report to Educators on Teaching Films Survey*.

This was no "please return" postage stamp inquiry. Publishers' representatives called on 4,000 educators.

Adding up answers the Survey concludes:

"The market for films designed solely for school use is today only a rather small market . . ."

"This market will double in size by some time in the early 1950s."

U. S. high schools average one projector per high school.

Audio-visual activity now centers in cities 100,000 and up.

Data from a smaller sampling of school systems reported an expected 49 per cent increase in money for audio visual purposes by 1948-49.

Social studies teachers are second only to science teachers as film users.

Principals of 320 senior high schools report the following comparative use of films:

| | Frequent | Occasional | Not Used |
|------------------|----------|------------|----------|
| World History | 23% | 48% | 29% |
| American History | 36% | 48% | 16% |
| Civics | 19% | 38% | 43% |
| Geography | 24% | 33% | 43% |
| English | 8% | 53% | 39% |

At first glance one Survey conclusion seems to plunge visual education into icy despair. It is this: "Longer and wider experience in the use of motion pictures does not increase the teachers' interest in using motion pictures. On the contrary it tends to produce less and less interest. . . . The teachers who have the least interest tend to be those who have made the most use of the films that are now available."

Is it because they lose faith in audio visual education?

No. One reason turns up on page 81: "The central fact is simply that there are very few motion pictures that have been designed specifically to fit the curriculum."

Teaching Films Survey indicates that producers and manufacturers must hoe hard ground but that the 50th anniversary of 16mm. will see audio-visual education strong and vigorous.

*Survey conducted by Harcourt Brace and Company, Harper & Brothers, Henry Holt and Company, Houghton Mifflin Company, The Macmillan Company, Scholastic Magazines, and Scott, Foresman and Company.

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CURRENT AFFAIRS TEACHING

New York teachers exchange ideas on teaching practices. Under the leadership of Jacob M. Ross, principal, Midwood High School, one workshop group took up "Evaluating the News." We present Part I of a report by David J. Lane, Prospect Heights High School, Brooklyn. Part II will contain four different ways of using *Scholastic Magazines*.

—Editor.

When we discuss the problem of "How shall we teach current affairs?" to our high school students, we move out of the realm of the ivory tower into the very practical considerations of the classroom.

My report is concerned with the use of *Senior Scholastic* magazine in social studies classes, namely, in the teaching of American History, Economics, World History and Problems of American Democracy. There are three basic considerations: (1) Methods and Problems in Class Orders; (2) The School Calendar and *Senior Scholastic Magazine*; (3) Teaching Procedures and Problems.

I. Methods and Problems in Class Orders

No matter which of the methods you finally decide to use for class orders of *Senior Scholastic*, as described in detail below, it is advisable to follow the procedure of selecting a trustworthy and capable student to do the routine work of collecting money and keeping the records of payment.

Senior Scholastic, published weekly together with the new monthly *Literary Cavalcade*, is 75 cents per student per semester.* The publishers of this magazine are very liberal in both their trial subscription period and in time payment. The teacher may indicate the approximate number of copies he may need on a trial card, receive that number, and then revise that temporary order any time within the three weeks trial period without incurring any obligations.

A simple procedure can be used to collect the money. Most of your students will tend not to make the full payment at one time. Therefore, have your student money collector draw up a list of names in the exact seating order of the class with columns to indicate the instalment payments. At the beginning of each recitation period, this student will move about the room collecting the money from the individual class members. Since a class order adds up to a sizable sum, it is advisable that you take responsibility for the money collected. Sign the student's record for

* Senior *Scholastic* alone is 60 cents per student per semester.

'Know How'

the sums collected daily so that you will have a definite accounting of all school funds.

1. The ideal situation is one where each of your students becomes a subscriber to *Senior Scholastic* for the semester.

2. Let us now take the situation where part of the class cannot afford the full subscription price. In most cases the pupils concerned will be ready to share the cost of a single subscription. These pupils agree among

By David J. Lane

themselves to take ownership of the issue in alternate weeks but share the magazine for all assignments. This will reduce your total class order but will provide sufficient copies for class work.

3. The most difficult situation is one where so few pupils in your classes offer to subscribe that a single class set will not be available at a given time. A suggested solution is to ask each of your pupils in each of your classes to contribute a nominal sum which will, in total, pay for one class set. You then have a class set which can be used in each of your classes.

(To be continued)

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knows AUDIODISCS and AUDIOPARTS.

Audio Devices, Inc., will sponsor the 1948-1949 Scholastic Radio Script Contest. For further details on this competition, see the current edition of "Scholastic Writing Awards" and the October 6th issue of "Senior Scholastic".

AUDIO RECORD, our monthly publication, is mailed without charge to schools and colleges throughout the country. Each issue contains articles of particular interest to school recordists. If your name is not on the Audio Record's mailing list, drop a penny post card to —

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N.B.: Pages on which advertisements appear in different editions indicated by symbols: T-Scholastic Teacher; Sr.-Senior Scholastic; Jr.-Junior Scholastic; all other.

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Name on list for Audio Record.

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September, 1948

WHY THE CHIMES RANG

A Christmas one-act by Elizabeth McFadden. It has been produced more than 8,000 times. Parts: 2 boys, 1 man, 2 women, 7 extras. Scene: simple interior backed by chancel. Medieval dress. Plays 30-45 minutes. Brooks Atkinson, the distinguished critic of the *New York Times*, says:

"For Christmas observances nothing surpasses the simple miracle play with its fervor and dignity . . . 'Why the Chimes Rang' in the one-act form written by Miss McFadden puts all the exaltative beauties of this type of drama within the range of amateur organizations."

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Self-Starved?

It could be gray matter Sadie lacks; but it might be calories. Approximately three teen-age girls of every five do not eat what they should. Only two of every five boys rate below good diet minimums.

These New York survey figures cannot be far from national averages. Surveyor Frederick J. Stare, Harvard professor of nutrition, says it is most important to build up intake of Vitamin C found in fruits and vegetables.

More and more school systems take Sadie's stomach as seriously as her head. Minneapolis ran a full-fledged better-diet campaign. In West Virginia many groups joined the schools to promote a state-wide nutrition program.

Scholastic Magazines believe so strongly in education's Cardinal Principle No. 1 that we will promote good nutrition through a continuing editorial program. Dr. John W. Studebaker will give it leadership. An expert committee will assist him.

How do you or your school promote nutrition? *Scholastic Teacher* invites contributions.

September Specials

Trip to Switzerland:

A teacher and a student will receive free trips to Switzerland through the offer of the American Society for Friendship (see p. 18-T). Ask your principal for the essay contest rules mailed to him.

Television Explained:

The clearest explanation of how video works that we have seen appears in *Television*, a 20-page booklet with good diagrams. You can secure limited quantities free for your classes by sending a postcard to Transvision, Inc., Dept. 2, New Rochelle, N. Y.

Debate Subject for 1948-49

All high schools are invited to use the debate subject of the year chosen by the National University Extension Association on Debate Materials. It is: "Resolved: That the United Nations Now Be Revised Into a Federal World Government." For both sides of this issue and a reference list see Sept. 29 *Senior Scholastic*.

Where Can I Find It?

To locate articles in *Senior Scholastic* and *Scholastic Teacher* consult these periodical indexes: *Readers' Guide*, abridged *Readers' Guide*, *Education Index*, *Biography Index*, *Bibliographic Index* and *Current Biography*. *Scholastic Magazines* are indexed at the end of each semester.

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